THE CONTRIBUTION OF WOMEN TO SANSKRIT LITERATURE

VOL VI

SANSKRIT POETESSES

PART B.

VAIDYANĀTHA-PRĀSĀDA-PRAS'ASTI,

ATTRIBUTED TO DEVAKUMĀRIKĀ AND

SANTĀNA-GOPĀLA-KĀVYA

BY LAKSMĪ RĀJÑĪ

Edited with English Introduction, notes, etc.

BY

Jatindra Bimal Chaudhuri, Ph.D. (London),

Professor, City College and Lecturer, Calcutta University; formerly, Lecturer at the School of Oriental Studies, London; editor of the Series (I) Saṃskṛta-Dūta-Kāvya-saṃgraha (II) and The Contribution of Bengal to Smṛti Literature; author of the Position of Women in the Vedic Ritual, A Catalogue of Sanskrit and Prakrit Books at the India Office Library, London, etc., etc.

CALCUTTA
1940

PUBLISHED BY THE AUTHOR :

Available at :

CHUCKERVERTTY CHATTERJEE & Co.

15, College Square, Calcutta ;

SANSKRIT PUSTAK BHANDAR

38, Cornwallis Street, Calcutta ;

MEHAR CHAND LACHHMAN DAS & Co.

Jain Street, Said Mitha Bazar, Lahore

ORIENTAL BOOK AGENCY

15, Shukrawar Peth, Poona ;

AND

from the Author :

3, Federation Street, Calcutta,

Price : Indian, Rs 5/- **Foreign, 10/-**

Printed by Provash Chandra Ghosh at the SREE MADHAB PRESS, 31, Kailash Bose Street, and Phanibhushan Ray at the Prabartak Printing and Halftone Works, 52/3, Bowbazar Street, Calcutta.

To

The revered memory of the late

Rev. W. Sutton Page, B.A., BD., O.B.E.

formerly Reader in Bengali at the School of Oriental Studies, London University.

PREFACE

This is the sixth volume of the Series The Contribution of Women to Sanskrit Literature, viz., the Vaidyanātha-prāsāda-praśasti, attributed to Devakumārikā and the Santānagopāla-kāvya of Lakṣmī Rājñī both critically edited for the first time. The Introduction contains accounts of the lives and works of Devakumārikā and Lakṣmī. In addition, there are brief accounts of the complete works of five other poetesses, three published and the rest unpublished.

These editions of the Vaidyanātha-prāsāda-praśasti and the Santānagopāla-kāvya have been prepared from a single manuscript each belonging respectively to the Royal Asiatic Society of Bengal and the India Office Library, London. As the Santānagopāla-kāvya is of recent origin, probably very few MSS. of the same exist. The work is reported to have been published once in the South but no confirmation as to this was possible as none of the Libraries applied to could supply me a copy or give me definite informations about the publishers, editor, etc.

An attempt has been made to identify the persons and places mentioned in these works, and also to verify historically the informations given in the Vaidyanātha-prāsāda-praśasti and trace to their sources the traditions mentioned in the Santānagopāla-kāvya. Wherever necessary, additional informations about the incidents referred to in these works have been given in foot-notes.

The different parts of a compound have been hyphenated and proper names printed in bold types for the convenience of readers.

Thanks are due to Dr. H. N. Randle, M.A., D. Phil., Librarian, India Office Library, London and the authorities of the Royal Asiatic Society of Bengal for permitting me to edit their manuscripts.

University of Calcutta } J. B. C.
1940.

CONTENTS

INTRODUCTION

Description of the MS. of the Vaidyanātha-prāsāda-praśasti

The MS. of the Vaidyanātha-prāsāda-praśasti consists of ten sheets of foolscap paper written in Devanāgara on one side only. 26 lines in a page. It was copied by Rūpabhadra, son of Govardhana, in Saṃvat 1775 i.e. 1719-20 A.D. It is complete but much discoloured. The MS. is so defective that even many metrical feet have been altogether omitted, not to speak of many words that have been omitted by the scribe throughout. The emendations have been numerous ; as a result, no attempt is made here to show them in foot-notes or an Appendix.

The post-colophon records the date of the MS. as Saṃvat 1775 *i.e.* I719-20 A.D. :—

पञ्च-द्वीप-मुनीन्दु-सम्मित—शरच्छुक्लासिताद्रीन्द्रजा ?
घस्रे सूर्य-सुतान्विते द्विजवरो गोवर्धनस्यात्मजः ।
प्रत्यर्थि-क्षितिभृत्-पराजय-कर-श्रीमण्डित···
···पामतरेश्वरस्य वचनाच्छ्रीरूपभद्रोऽलिखत् ॥

Authorship of the Vaidyanātha-prāsāda-praśasti.

The verses entitled Vaidyanātha-prāsāda-praśasti, found inscribed on the temple consecrated to Vaidyanātha, are attributed to Devakumārikā by Mahāmahopādhyāya Haraprasāda Śāstrin in his Catalogue of Sanskrit manuscripts at the Royal Asiatic Society of

Bengal, Vol. IV, History and Geography, p. 13, MS. No. 3086. Although the MS. is very corrupt, still all the five colophons are legible and clear. Out of the five colophons, the colophon to the third prakaraṇa, viz. the Dāna-praśaṃsā-prakaraṇa[1], indicates nothing regarding the authorship of the work; of the remaining four, two, viz. those of Cantos I[2] and V[3], show that the Inscription was not composed by Devakumārikā while the remaining two, viz., those of Cantos II[4] and IV[5], do not go against the attribution of the verses to her if the compounds be expounded in the particular way as shown below.

The colophon to prakaraṇa I runs as follows :

इति देवकुमारिका-नाम-राज-मातृ-कारित-वैद्यनाथ-प्रासाद-प्रशस्तौ वंश-वर्णनम् । Now, the compound देवकुमारिका......प्रशस्तौ may be expounded as follows :—...राजमात्रा कारितः ; तादृशः वैद्यनाथ-प्रासादः...। Or......राजमात्रा कारिता ; तादृशी वैद्यनाथ-प्रासाद-प्रशस्तिः ; तस्याम् । As regards this colophon, in either case, it cannot be concluded that the Inscription was composed by Devakumārikā; for in the first case, the compound means the inscription on the temple of Vaidyanātha *that was caused to be built* by Devakumārikā, etc.; and, in the second case, it would mean the Inscription, *that was composed at the instance of Devakumārikā*, on the temple of Vaidyanātha. Similar is the case with the colophon to prakaraṇa V. But with regard to the colophons to Cantos II and IV, the word कृत (in contrast to कारित) may be so interpreted as to mean that the Vaidyanātha-prāsāda-praśasti was composed by Devaku-

1. P. 30 2. P. 16 3. P. 46 4. P. 23
5. P. 38

mārikā herself or otherwise. The colophon to Canto II is as follows :— इति देवकुमारिका-नाम-राज-मातृ-कृत-वैद्यनाथ-प्रासाद-प्रशस्तौ...द्वितीय-प्रकरणम् । Here also the compound may be expounded as above, making कृत follow प्रासाद or प्रशस्ति । If कृत is taken as an adjective to प्रशस्ति, the colophon does not indicate that the verses were composed by Devakumārikā ; for, then, it would simply mean the inscription on the temple of Vaidyanātha built by Devakumārikā. But if कृत is taken as an adjective to प्रशस्ति, the colophon indicates that Devakumārikā was the composer of the verses, for, the compound would mean the Inscription composed by Devakumārikā, on the temple of Vaidyanātha and in that case the verses may be said to have been rightly ascribed to her.

But the evidence of the body of the Inscription does not corroborate the above ascription. Throughout the work there is no mention that Devakumārikā composed the praśasti. On the other hand, though the composition is full of detailed information about Devakumārikā, nowhere does the poet say anything in the first person ; everything is stated in the third. It is not that a poet does not at times speak of self in the first person in a Sanskrit work but here there is no reference to self in the first person whatsoever in the body of the Inscription which makes the ascription of the verses to Devakumārikā very doubtful. Again, verses 87, 102, 106, 108, 110, 115, 116, 125, etc. strongly suggest that the composition was by some body else than Devakumārikā. The octad, at the end of the fifth prakaraṇa is expressly stated to have been composed by Hariścandra[1] and *it*

1. V. 142, p-46.

seems that the remaining portion of the Praśasti was really composed by a Brāhmaṇa poet Śrīnivāsa Rāya who, as mentioned in the fourth prakaraṇa, though clever, could not enumerate adequately the noble deeds of Queen Devakumārikā (तत्पुण्य-कर्माणि कविः कथञ्चित् संख्यां विधातुं निपुणोऽपि नेष्टे)[1] and who was responsible for making the consecration ceremony a success.[2]

Still we considered it fit to publish the Vaidyanātha-prāsāda-praśasti in this volume in order to bring to light all the facts regarding the Inscription so that scholars may judge for themselves. Further we hope that the discovery of further materials will throw new light on the point at issue. The Inscription, too is important for the History of Rajputana of the eighteenth century.

Life and Date of Devakumārikā.

Devakumārikā was the wife of Rāṇā Amarasiṃha, daughter-in-law of Jayasiṃha and mother of Saṃgrāma-siṃha of Chitor and Candrakumārikā.[3] She was the daughter of Sabalasiṃha and sister of Sultānasiṃha.[4] She flourished between the second half of the seventeenth and the first half of the eighteenth century. Her son was coronated in 1710-11 A.D.[5] and as a widow, she consecrated the temple of Vaidyanātha in 1716 A.D.[6]

1. V. 13, p. 39.
2. V. 14, p. 39.
3. V. 109, p. 38.
4. Verses 100-101, p. 35.
5. V. 50, p. 17.
6. V. 133, p. 45.

The subject-matter of the Vaidyanātha-prāsāda-praśasti

The Inscription is complete in five prakaraṇas called (1) Vaṃśa-varṇana, (2) Saṃgrāmasiṃha-paṭṭābhiṣekādi, (3) Dāna-praśaṃsā, (4) Cāhuvānodbhava and (5) Pratiṣṭhā. It was composed during the consecration-ceremony of the temple of Vaidyanātha in the Saṃvat year 1772, i.e. 1715-16 A.D.[1] The first prakaraṇa as the name implies, gives the history of the Royal family of Mewar in short, referring to the important activities of the Rāṇās, ancestor of Rāṇā Amara, husband of Devakumārikā. The succession of kings as given here is as follows :—

Bāpā Rāwal
|
Rāhappa Rāṇa
| [1201 A.D.]
Narapāla
|
Dinakara
|
Yaśaḥkarṇa
|
Nāgapāla
|
Pūrṇapāla
|
Pṛthvīmalla
|
Bhīmasiṃha
| [died 1303 A.D.]
Jayasiṃha
|
Lakṣmaṇasiṃha
| [1313-14 A.D.
Arisiṃha
|
Hammīra [1327 ?—1365 A.D.]
|
Kṣetrasiṃha [1365 ?—1382]
|
Lakṣa [1382—1397 or 1422 ?]
|
Mokala [1397 or 1422—1433]
|

1. P. 44, v. 18.

Kumbhakarṇa (alias Kumbhā) [1433-1468]
↓
Rāyamalla[1] [1474—1509]
↓
Saṃgrāmasiṃha I (alias Sāṃgā[2] [1509—1530]
↓
Udayasiṃha [II] (alias Udā)
↓ [1537 ? or 1541 ?—1571]
Pratāpasiṃha [1571—1597 A. D.]
↓
Amarasiṃha [1597—1620 A. D.]
↓
Karṇa [1621-1628 A.D.]
↓
Jagatsiṃha
↓ [1628-1654 A.D.]
Rājasiṃha
↓ [1654A.D-1681A.D.]
Jayasiṃha
[1681—1699-1700A.D.]
Amarasiṃha = Devakumārikā
[1699-1700—1711-1712]
↓
Saṃgrāmasiṃha II
[1711-12A.D, —1734-35A.D.]

---

(1) Udayasiṃha (Udā) assassinated his father Kumbha in the Vikrama year 1525 i.e. 1468 A.D. and ascended the throne. He reigned upto 1473 A.D. He was succeeded by Rāyamalla. For accounts of Mahārāṇā Kumbha, *see* Archaeological Survey Reports of India, vols. VI for 1872-73 and XXIII for 1883-84 A.D. and the Annual Report for 1907-8A.D.; A Collection of Prakrit and Sanskrit Inscriptions, called the Bhavnagar Inscriptions; Gazetteer of Udaipur by Major K.D. Erskine; The Bombay Gazetteer, vol. I, by J. M. Campbell; Reports of the Rajputna Museum, Ajmer, for 1917-1918, 1921, 1922, 1924 and 1928; The Rasika-priyā by Kumbha on the Gītagovinda (NSP. ed.); The Ekaliṅga-māhātmya,

The historical incidents referred to in the first prakaraṇa, in short, are as follows :—The title Rāṇā was first used by Rāhappa and since then it is being used by all the subsequent Rāṇās[1]. Udayasiṃha, son of Saṃgrāmasiṃha, built the beautiful city of Udayapura[2]. Pratāpasiṃha, the celebrated hero, the glory of Medieval India, became the protector of religion when other Kṣatriyas abandoned it[3] ; he stood most valiantly

---

partly composed by Rāṇā Kumbha (unpublished); The Eklingaji Temple Inscription of Maheśvara, court-poet of RaiMal, in 100 verses (A.D. 1489), published in the Bhavanagar Inscriptions, p. 117 ; Jawar Inscription of the Temple of Ramaswami (A.D. 1497———in three pieces containing 40 verses) ; The Rājapraśasti (A.D. 1676———; containing 24 cantos, engraved on 25 slabs —summarized in the Rajputana Museum, Ajmer, for 1917-18 A.D., pp. 2-3. In addition, there are a number of inscriptions of Kumbha's time, such as the Chitor Kīrti-stambha Inscription (1460 A.D.).

2 : p. 16. The three successors of Saṃgrāma are his son Ratnasiṃha, Vikramajit and the bastard Vanavīra ; but they have not been mentioned in this list. *See* foot-note 1, p. 10.

Ratnasiṃha II : Vikrama Saṃvat 1584-1588
Vikramāditya : Vikrama Saṃvat 1588-1593
Vanavīra „ „ 1593-94
i.e. 1537 A.D.

For the Rāṇās of Mewar from Guhila down to the surviving one, see Appendix I.

1. V. 10. 2. V. 33. 3. V. 34.

against Akbar[1] and fought against him till the end of his life. Jagatsiṃha, son of Karṇa, built up a massive and high temple of Viṣṇu in front of the royal compound[2]. His son Rājasiṃha excavated the lake Rājasamudra for the good of his people and captured Malpur[3] on the Ajmer frontier that belonged to the emperor of Delhi. Amara, son of Jayasiṃha, built a palace called Varasadvilāsa and also the temple called Jaganmandira. He conquered Sāhapura and died at the height of his fame[4].

In this prakaraṇa, there is a marked tendency to explain the names of kings as significant of their achievements in life. Thus it is said that the title Rāṇā was quite appropriate for the Kings of Mewar who were outstandingly clever in warfare[5]. The name Narapāla was an apt one as the king, successor of Rāhappa, ruled his subjects with unparalled success. Dinakara was called so because he had the lustre of the sun. The name Yaśaḥkarṇa[6] was significant as the fame of the Rāṇā spread far and wide. Nāgapāla was so called as he had the might of innumerable elephants[7]; Pūrṇapāla because he governed his kingdom for the complete happiness of people[8], and Pṛthvīmalla, because he

---

1. V. 35. 2. V. 38, p. 13.
3. Verses 39-40, p. 13.
4. Verses 44 ff., pp. 15-16.
5. रणे साधु इति राणः ।
6. Written Yaśakarṇa on the MS. evidently for the sake of metre.
7. V. 15. 8. V. 16,

vanquished all his enemies who resembled elephants in might and nobody could ever defeat him[1]. Bhuvanasiṃha was the one champion stalwart ruler at whose sight all the elephant-like kings took to heels. Bhīmasiṃha was simply a terror to his enemies as Bhīma was[2] and Jayasiṃha is reported to have made Victory a permanent factor of his life[3]. Lakṣmaṇasiṃha resembled Rāma's younger brother Lakṣmaṇa as he defeated his enemies resembling Meghanāda. Arisiṃha's feet were adorned with the gems of the elephants of vanquished kings[4]. Lakṣasiṃha instataneously made a gift of a lakh (Laksa) of coins[5], and defeated his enemies hundred thousand i.e. lakh times. The 'Ma' of Rāṇā Mokala means 'Viṣṇu' and the 'U' means Śiva; the Rāṇā was called Mokala because both Viṣṇu and Śiva reigned supreme in his heart[6]. Rāṇā Kumbha was so called because he was born to drink dry, like the pitcherborn sage, the ocean of hostile armies, more skilful in warfare than Kumbhakarṇa, constantly devoted to the enemy of Kumbhakarṇa i.e. Rāma and had his mind constantly given in offering pitcherfuls of gold, silver, etc.[7] Rāyamalla was a champion warrior and no malla or wrestler was a match for him[8]. Amarasiṃha, son of

---

1. V. 17. 2. V. 19.

3. V. 20. 4. V. 22. 5. V. 26.

6. V. 27. 7. *See* Vv. 28-29 and the f. n. 2, p. 9.

If the reading be taken as कुम्भि-दान, it could simply mean गज-दान which is one of the principal gifts.

8. V. 30.

Pratāpa, outdid even the gods and his son Karṇa rivalled even Karṇa in the award of gifts[1].

The second prakaraṇa of the Vaidyanātha-prāsāda-praśasti begins with a description of the coronation ceremony of Saṃgrāmasiṃha[2] which took place in Jyaiṣṭha, Saṃvat 1767 i.e. 1710-11A.D. Sukharāma, the old priest, took a leading part and made all the preparations for the proper performance of the ceremony. After the performance of the rite in course of which the king was bathed with holy water, he toured round the city on an elephant's back. Soon after his accession to the throne, he ordered the Rāvala prince Saṃgrāma, his namesake, to vanquish the Mewatis. Kānthajit, a Kāyastha, joined Saṃgrāma in his fight against the Mewatis. In the battle both Saṃgrāma and his enemy Dalelakhān were killed. At the end, however, the Rāṇā was victorious[3].

By and by Rāṇā Saṃgrāmasiṃha II conquered all the neighbouring kingdoms. Vihāridāsa, his Chief Minister, was an outstanding personality, highly learned, very pious and extemely devoted to the good of the King and the country. He was responsible for the wide spread of culture and education among people and their broad religious outlook. With his sanction the king offered gifts[4]. Thus both the king and the premier contributed to their mutual

---

1. Verses 36-37, first prakaraṇa.

2. Saṃgrāmasiṃha was born in Saṃvat 1747 i.e. 1690 A.D., the 10th year of the rule of his grand-father.

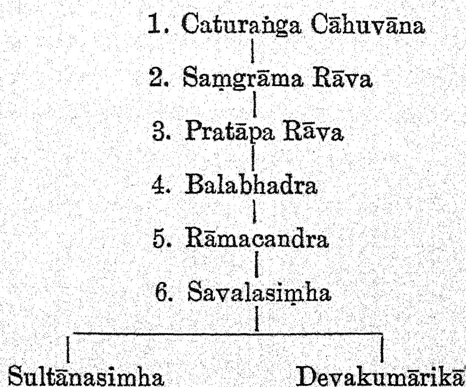
3. V. 61. p. 21.

4. V. 68, p. 23

happiness as well as the all-round good of their country[1]. As the prosperity of the country increased by leaps and bounds to an unprecedented degree the reverence of the people for Saṃgrāmasiṃha knew no bounds.

The third prakaraṇa dwells on the benevolence of Rāṇā Saṃgrāmasiṃha. It is said that he often used to make gifts to learned priests, deserving scholars and others such as Dakṣiṇāmūrti of the South, Dinakara (1724-25 A.D.) of Benares, Sukhānanda the logician, Puṇḍarīka and Devarāma versed in Vedic Rituals, and Kamalākānta Bhaṭṭa, the astrologer and teacher.

The fourth prakaraṇa describes the maternal side of the great ruler Saṃgrāmasiṃha II. The traditional story of Cāhuvāna's origin is given in some detail. Then we come down to Saṃgrāma Rāva who was invited by the king of Chitor to reside in his kingdom. The genealogical table of the family of Devakumārikā as given in the Inscription is as follows :—



1. Vv. 69-71.

Then we get some personal informations of Devakumārikā herself. She married Rāṇā Amarasiṃha of Mewar and was the mother of Rāṇā Saṃgrāmasiṃha. After the death of Rāṇā Amara and the accession of Saṃgrāma to the throne, the Queen Mother made up her mind to dedicate her life to the cause of religion as is normally the case with widows. She performed three Tulādānas i.e. gave away on each occasion silver equal to her own weight. During the second Tulā-dāna, silver equal to the weight of Princess Candrakumārikā and Devakumārikā's grandson was offered. She then erected a temple, inside which she dug a well, for consecration to Śiva in Śrīśārāma, a village now known as Sisaram which had already a temple of Śiva in it. The temple had a marvellous view, particularly in its high tower decorated with gold.

The fifth canto deals with the opening ceremony of the holy temple of Vaidyanātha in A. D. 1716 in which the great Bhīma of Koṭā and Rāmasiṃha of Duṅgara, celebrated priests and other stalwarts of the day were present. On this particular occassion Devakumārikā, the Queen Mother, was immensely helped by Minister Harajī and Ūdā, son of Premā, her own maid. ι riest Sukharāma together with other renowned priests performed all the religious rites in connection with the inauguration of the temple. The ceremony was performed with due eclat. The Queen Mother is said to have performed the fourth Tulā-dāna at the end of the ceremony. This canto ends with an octad, a charming hymn to Śiva by Hariścandra.

Critical remarks

The lineage of the Rāṇās of Udayapura given in the Vaidyanātha-prāsāda-praśasti is on the whole right[1]. In the Praśasti genuine history has been given in the garb of real poetry. In the first prakaraṇa, puns upon the names of the Rāṇās have been adopted in a clever way; the meanings hinted at are mostly historically correct. Thus the interest of history has not been altogether neglected for the sake of poetry. Apart from the activities of the Rāṇās referred to, the following informations, in addition to the others stated above[2], are also historically true: 1. The Rāṇāas of Mewar were staunch followers of Śiva. 2. Hārīta, himself a devotee of Śiva and a great sage, was at the root of all prosperity of Bāppā, founder of the Guhilot dynasty. 3. The title Rāṇā was introduced for the first time into the history of India by Rāhappa, a family-poet and successor of Bāppā. The historical accounts in the following prakaraṇas as well are mostly accurate; there is however, some chronological difficulty, with reference to the accession of Saṃgrāmasiṃha to the throne[3].

This inscription records the names of a galaxy of leading personalities of Chitor and the neighbouring countries of the 18th Century A.D., viz., Vihāridāsa,

---

1. See the foot-notes in Prakaraṇa I. The account on the whole, agrees with Tod's Annals of Rajasthan.

2. See pp. 17—18.

3. See f.n. 3, p. 17.

the Premier, Sukharāma the priest and so on. It is clear from the Praśasti that the king almost equally honoured the leading persons of various ranks of life, the deserving scholars as well as other personalities of high renown, an astrologer[1] as well as a physician[2], a logician[3] as well as a Vedic scholar[4] and so on.

It is only towards the end of the praśasti that the real subject-matter is dealt with; the praśasti is called Vaidyanāthā-prāsāda-praśasti, but the first four chapters have nothing to do with Vaidyanātha or the temple consecrated to him. The composition is, no doubt, meant for the eulogy of Vaidyanātha and the Royal family of which he is the Family Deity in his Ekaliṅga form. So one can, probably, pass over the wilful violation of the tradition that Śiva should be given precedence over Gaṇeśa at the beginning of a work[5].

The treatment of the Vaidyanātha-prāsāda-praśasti is quite straightforward. Exaggerations are rare in prakaraṇas two to five and almost every stanza therein has some historical bearing. The style is lucid. The composition cannot, however, be said to be marked with much rhetorical excellence. There are, however, a few good figures of speech[6] and happy illustrations of Guṇa Samādhi[7]. There are a few grammatical drawbacks in the composition[8]. No uncommon metre has been used.

1. Verses 83-84, p. 29.
2. V. 74, p. 24.
3. V. 76, p. 25
4. V. 77, p. 26
5 Verses 1 and 2, p. 1.
6. Upamā : verse 7 ; Arthāntara-nyāsa, v. 106, p. 13 ; etc.
7. E.g. v. 19f, p. 6.
8. e.g. अलम्य for अलभत, v. 25a,

The metres employed are the Anuṣṭubh[1], Vasanta-tilaka[2], Rathoddhatā[3], Indravajrā, Upendravajrā, Upajāti[4], Druta-vilambita[5], Sundarī or Viyoginī[6], Mālinī,[7] Vaṃśa-sthavila[8], Puṣpitāgrā[9], Śārdūla-vikrīḍita[10] and Bhujañjaprayāta[11]. The Inscription is not free from metrical defects[12]. For some obvious commitments, and defects[13], the scribe is, probably, to blame.

One of the verses of Bhāravi[14] has been quoted to represent in true colour the dependable nature of Vihāridāsa and the laudable spirit of both king Saṃgrāmasiṃha and the Premier of serving the country

---

p. 7 ; व्यजैषीत् for व्यजेष्ट, v. 60a ; न्यवर्तन्त for नवर्तयन्त ; see also f.n. 3, p. 21, etc. For others see foot-notes.

1. E.g. v. 1, p. 1. 2. E.g. v. 2, p. 1.

3. E.g. V. 3, p. 1 ; V. 72, p. 24 ; V. 73, p. 24 ; V. 77, p. 26 ; V. 85, p. 30 ; V. 134, p. 44.

4. E.g. Vv. 5 ff., p. 2.

5. E.g. V. 13, p. 4.

6. V. 14, pp. 4-5.

7. E.g. V. 43, pp. 14-15. 8. V. 57, p. 18

9. v. 71, p. 23. 10. Verses 74-76, pp. 24-25 ; v. 83, p. 29. 11. V. 142, p. 46.

12. E.g. V. 55a. f,n. 3, p. 19 ; V. 57 b, p. 20. For others, see foot-notes.

13. E.g. तूष्ण in 58 f, p. 20 ; V. 73, p. 24, पादशासन: for पाकशासन: V. 74 f, p. 24 ; etc. For others, see foot-notes.

14. V. 69, p. 23, "सदानुकूले"ति किरात-पद्यमस्मिन् इये सार्थकतामवाप्तम् ।

with absolute self-abnegation and what is more, with the heartiest co-operation of each other.

Similarly, the Bhagavad-gīta, too, has aptly been quoted[1] in connection with the munificence and magnanimity of king Jayasiṃha.

1. V. 52, p. 14; नृणामहं भूमिपतिर्यदुक्तं कृष्णेन, etc. The exact statement of Kṛṣṇa in the Bhagavad-gītā (10. 27) is "विद्धि मां नराणाञ्च नराधिपम्"।

2. SANTĀNAGOPĀLA-KĀVYA BY LAKṢMĪ RĀJÑĪ

Description of the manuscript

The MS. of the Santānagopāla-kāvya which is edited here belongs to the India Office Library (No. 8158). Substance, paper arranged in book-form. Size : $8\frac{1}{2}'' \times 10\frac{1}{4}''$. The MS. was copied in clear and bold Devanāgara script about sixteen years ago ; it has 35 pages and 16 lines in a page. The authorship of the work ascribed by the scribe is as follows, "Santānagopāla-kāvyaṃ Lakṣmī-Rājñyā nirmitam".

Introduction to the Santānagopāla-kāvya.

Lakṣmī Rājñī was a member of the Etavalattu branch of the family of the Katattanattu Rajas of North Malabar[1]. She composed the work about forty years ago. She died about 21 years ago. No other work of Lakṣmī Rajñī is known to exist. The present work was composed

1. This Lakṣmī Rajñī is altogether a different person from Rāṇī Gaurī Lakṣmī Bāyī of Travancore (1811-1815) who was first sovereign in her own right, and subsequently as regent on the birth of her eldest son Maharaja Svati Tirunal Rama Varma, the famous poet, musician and composer (for an account of her reign, see Travancore State Manual by Dewan Bahadur V. Nagam Aiyar, chap. vi, vol. 1).

by the Queen out of affection for Prince Ravivarman in spite of her ill health.[1].

The Santāna-gopāla-kāvya[2], in three cantos consisting of 43 + 37 + 50 = 130 verses, is based on a story from the Bhāgavata-purāṇa[3]. In the first canto, we get the pathetic picture of a pious Brahmin, losing one son after another, approaching and earnestly praying to Kṛṣṇa at Dvārakā for saving his sons, yet getting no response from him. In this way, the Brahmin lost eight sons one after another. When his ninth son too died, he once more went to Dvārakā to solicit the favour of Kṛṣṇa., and was coming back, disappointed as before, when Arjuna who happened to be present there, was moved by his piteous lamentation and promised to save his tenth child when it would be born. The grief-stricken father was at first rather doubtful of Arjuna's ability to help him in this respect. But Arjuna assured the Brahmin by reminding him of his (Arjuna's) glorious past deeds and even went so far as to vow solemnly that either he would save the Brahmin's tenth child, or immolate himself on the funeral pyre.

When the tenth child was about to be born, elaborate preparations were made by Arjuna for protecting him from the clutches of death. The entire house, where the child was about to be born, was well-fortified with arrows and weapons and so on. But inspite of all these precau-

1. See the last verse of the Santānagopāla-kāvya.

2. For another work on the same subject called Saṃtānagopāla-campū, attributed to Prince A. Svati, see MS. 8178 of the India Office Library.

3. 10. 89.

tions, no sooner was the child born than it died, whereupon the disappointed and bereaved father heaped up abuses on Arjuna. Arjuna at once went to the abode of the god of death in search of the dead child, but failing to find it anywhere, he returned and prepared to burn himself to death. Then Kṛṣṇa appeared on the spot, and dissuaded Arjuna from committing suicide by promising to bring the Brahmin's dead child to life.

In the second canto, Kṛṣṇa and Arjuna are found approaching Hari in order to submit their petition to him direct. They crossed the Lokāloka mountain, and on approaching the Lord began to eulogise and pray to him. The pleased Lord asked them what he could do for them, whereupon Kṛṣṇa related what had happened and what they had come for. The Lord, then, graciously granted their prayer and further told them now that they had visited His place, they had become purged of all their sins and would enjoy eternal bliss in His region after death.

The third canto portrays the overwhelming joy of the Brahmin and his wife on being restored, not only of one, but of all the ten children. The work ends with the picture of the over-joyed father pouring blessings on Arjuna and offering homage to Kṛṣṇa by recounting his glorious past deeds and achievements.

Critical estimate of the Santānagopāla-kāvya.

The work is outstandingly religious in tone as it is written really to eulogize Viṣṇu and Kṛṣṇa, and thus to educate Prince Ravivarman in theological lore.

The poetess exhibits womanly tenderness when she states that Kṛṣṇa as well as Arjuna were guilty of killing

people in the Kurukṣetra war and they had to be purgated of this sin. The pride they took in winning the Kurukṣetra war had to go too. That is why, says our poetess, the two mighty heroes had to visit the region of Viṣṇu[1].

In this work we get some beautiful descriptions, e.g., of the Lokāloka mountain, Viṣṇu lying on the serpent Śeṣa, etc. The stavas of Kṛṣṇa and Arjuna to Viṣṇu[2] and of the Brahmin to Kṛṣṇa[3] are really good ones.

The poetess has a simple and sweet style. She avoids compounds. We do not meet with many rhetorical devices in the first and second cantos. The third canto is, however, full of Yamakas.

The poetess is an adept in traditional lore. Her work Santānagopāla is short but the knowledge of the Paurāṇika Literature she has shown in it is great. References to the epics, Purāṇas, etc. have been given in this edition in foot-notes.

Lakṣmī Rājñī has employed in this work the metres Vasanta-tilaka[4], Mālinī[5], Upendravajrā and Upajāti[6], Puṣpitāgrā[7], Druta-vilambita[8], Śārdūla-vikrīḍita[9], Pṛthvī[10] and Śikhariṇī[11].

---

1. V. 35, p. 67.
2. II, verses 16-26 3. III, verses 11-47.
4. Canto I except the last verse and the last verse of Canto III. 5. Last verse of Canto I.
6. Canto II except the last verse.
7. Last verse of Canto II. 8. Verses 1-46 of Canto III.
9. Verse no. 47, Canto III.
10. Verse no. 48, Canto III.
11. Verse no. 49, Canto III.

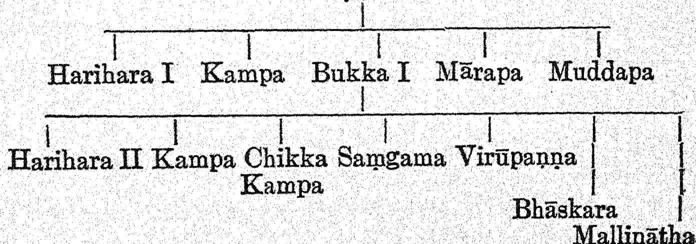
3. GAṄGĀDEVĪ

Gaṅgādevī, consort of Prince Kampana, also called Kamparāya[1], of Vijayanagara, has left for us a work called Madhurā-vijaya, only a fragment of which is extant. The book has been edited from a single incomplete and defective manuscript belonging to a private individual of Trivandrum[2].

There is an incomplete MS. of the Madhurā-vijaya in the Government Oriental MSS. Library, Madras, No. R. 219 (Triennial Catalogue, III. 2985). This is really a copy of the Trivandum MS. This MS. is written in Devanāgara on paper while the MS. used for the printed edition is a palm-leaf one in Grantha character. As Vīra Kamparāya was the second son of Bukka Rāya who ruled from 1343 to 1379 A.D., the work must have been composed by the middle of the fourteenth century A.D.

---

1. First Vijayanagara Dynasty



For an account of Bukka I and his minister Mādhava Ācārya, see my edition of Kāla-Mādhava, Part I, Introduction, pp. xxv ff.

2. See Bibliography *in loco.*

The work begins with a description of Bukkarāya, founder of Vijayanagara Dynasty, and presents a good picture of Vijayanagara situated on the Tuṅgabhadrā. Bukka's favourite wife was Devāyī, mother of Kampana, hero of the present work. Saṃgama and Kampana the younger were his other two sons by the same wife (v. 40, p. 17). The name Kampana was purposely given as his parents wanted him to make his enemies tremble with fear (v. 34, p. 16 of the printed edition). The prince was trained in all worldly matters including warfare by his father. On the express wish of Bukkarāya, Prince Kampana embarked on his expedition to conquer various kings of the south viz., Camparāya of Tuṇḍīra (Toṇḍamaṇḍala), the forest-chiefs or Vanyarājas and the king of the Turuṣkas of Madura. During his compaign against Camparāya he passed through Karṇāta and Mulbāgal (Kaṇṭakānana), crossed the Pālār (Kṣīrataraṅgiṇī) and encamped at Viriñcipuram where his army encountered the enemies. Kampa laid siege to the fort of Rājagambhīram where he had a duel with Camparāya who was subsequently killed. Then Kampa proceeded to conquer Kāñcī (modern Conjeeveram). Subsequently, he vanquished the Sultan of Madura (Madhurā).

As the manuscript of the work comes to an abrupt end after what is presumed to be the eighth canto and some forty-one verses of some other canto, no further details are available.

Thus the Madhurā-vijaya-kāvya is historically important, supplying us with a short but authentic history of Vijayanagara in the fourteenth century A.D. The incidents mentioned here agree with those given in the

Sāḷuva-abhyudaya by Rājanātha alias Diṇḍima Kavi[1] Rāmābhyudaya attributed to Sāḷuva Narasiṃha[2], the Prapannāmṛta by Anantācārya[3], etc.[4]

But Gaṅgādevī combined in herself the rare gifts of a poetess and a historian. The camp-life of Kampana described in canto VI and the conversation between the king and his consort Gaṅgādevī, our poetess, are charmingly described. These two cantos have nothing much of history in them and other cantos as well bear genuine marks of high class poetry.

The way in which Gaṅgādevī refers to a large number of poets, dramatists, etc., viz., Prācetasa, Vyāsa, Kālidāsa Bāṇabhaṭṭa, Bhāravi, Daṇḍin, Bhavabhūti, Karṇāmṛta-kavi, Tikkaya, Agastya the poet[5], Gaṅgādhara the

---

1. In 13 cantos. A MS. of the work belongs to Govt. Oriental MSS. Library, Madras; see Descriptive Catalogue, xx. 7897; Author Index (1940), p. 68.

2. In twenty-four cantos. The poet was a ruler of Vijayanagara (1450-1486 A.D. A MS. of the work belongs to the Library of the Maharaja of Travancore, III. 12. See also Taylor's Historical MSS., (II. 93), Catalague Raisonne´, Madras, Fort St. George Gazette Press, 1860.

3. Published both in Madras and Bombay.

4. For other books, see p. xxv f., Introduction to my edition of Mādhavācārya's Kāla-Mādhava with the Lakṣmī, Part I.

5. मन्दार-मञ्जरी-स्यन्दि-मकरन्द-रसाह्वयः ।
कस्य नाह्लादनायालं कर्णामृत-कवेर्गिरः ॥१२॥

dramatist[1], Viśvanātha[2], etc. in the introductory verses of the Madhurā-vijaya shows that she was thoroughly acquainted with their works and had high admiration for all of them. Still that she was fastidious about literary compositions is evident from her remarks that no literary composition, however excellent, can claim to be perfect as none of them can be said to possess all the requisite qualities of perfection, viz., wording, meaning, thought and sentiment[3].

In the part of the Madhurā-vijaya that is available, metres Anuṣṭubh, Upajāti, Vaṃśastha, Druta-vilambita and Puṣpitāgrā have been employed.

The work is composed in the Vaidarbhī style and the diction is graceful. The similes and metaphors are lively and sometimes striking[4]. Some verses are capable of double interpretations[5].

तिक्कयस्य कवेः सूक्तिः कौमुदीव कलानिधेः ।
सतृष्णैः कविभिः स्वैरं चकोरैरिव सेव्यते ॥१३॥
चतुःसप्तति-काव्योक्ति-व्यक्त-वैदुष्यसम्पदे ।
अगस्त्याय जगत्यस्मिन् स्पृहयेत् को न कोविदः ॥१४॥

1. स्तुमस्तमपरं व्यासं गङ्गाधर-महाकविम् ।
नाटकच्छद्मना दृष्टां यश्चक्रे भारतीं कथाम् ॥१५॥

2. चिरं स विजयीभूयाद् विश्वनाथः कवीश्वरः ।
यस्य प्रसादात् सार्वज्ञ्यं समिन्धे मादृशेष्वपि ॥१६॥

3. क्वचिदर्थः क्वचिच्छन्दः क्वचिद्भावः क्वचिद्रसः ।
यत्रैते सन्ति सर्वेऽपि स निबन्धो न लभ्यते ॥१७॥

4. e.g. canto V, v. 2
5. e.g. canto V, v. 3

3. *Jayantī or Vaijayantī*

Jayantī was the wife of Kṛṣṇanātha, son of Durgādāsa Cakravartin of Koṭālipāḍā, Faridpur, Bengal. She was born of a learned Brahmin family of Dhānuka at Vikrampura, Dacca. Some verses are attributed to her.[1] She is also said to have been the joint authoress of the Ānanda-latikā-campū in accordance with a tradition current in Bengal. But it seems doubtful whether the attribution is right. Only two MSS. of the Ānanda-latikā are extant; one belongs to the India Office Library[2] and the other to Paṇḍita Dīnabandhu Sāhitya-śāstrin, publisher of Saṃskṛta-Sāhitya-Pariṣat-Patrikā, 7. R. G. Kar Road, Calcutta. Paṇḍita Dīnabandhu Śāhityaśāstrin's elder brother began to edit the work[3].

The Ānanda-latikā is being published in the Saṃskṛta-Sāhitya-Pariṣat-Patrikā as the work of Jayantīdevī and her husband. In the following passage in p. 2 of this edition[4] which has not still proceeded far, it is stated that Kṛṣṇanātha Kavi composed the work in collaboration with his wife.

आनन्दकः—आर्याः, श्रीमन्नन्द-नन्दन-चरण-सरसीरुह-मनन-परितुच्छित-विषयरस-श्रीदुर्गादास-चक्रवर्ति-तनयेन पत्नी-सहायेन श्रीकृष्णनाथ-कविना विरचितमानन्दलतिका-ग्रन्थमधीतवानस्मि ।

Now, we find this passage in toto in the India Office

---

1 See Sanskrit Poetess, Part A, p. LVII.

2. Ms. No. 4203 (243)

3. As death snatched him away, Paṇḍita Dīnabandhu Sāhityasāstrin is continuing the publication.

4. Saṃskṛta-Sāhitya-Pariṣat-Patrikā, Vaiśākha, 1347; April, 1940.

Library MS. except the compound पत्नी-सहायेन। Not only this but also there is no trace of Jayantīdevī's collaboration with Kṛṣṇanātha, her husband, anywhere in the same. On the contrary, the colophons explicitly state that the work was composed by Kṛṣṇanātha Sārvabhauma Bhaṭṭācarya himself; e.g. the colophon to the fifth canto: इति श्रीमहामहोपाध्याय-कृष्णनाथ-सार्वभौम-भट्टाचार्य-विरचितानन्द-लतिकायां पञ्चम-कुसुमम्। All other colophons are the same *mutatis mutandis.*

Therefore, it is impossible to accept her as the joint author of the work on the basis of the evidence supplied by the India Office manuscript.

Curious to find out whether the MS. at present belonging to Paṇḍita Dīnabandhu Sāhityaśāstrin really contains any reading justifying the tradition I approached him. He was very kind to show me the manuscript. Unfortunately, that part of the folio of the MS. that is supposed to have contained the reading पत्नी-सहायेन in the passage quoted above was found missing. I carefully consulted the manuscript but could not get any evidence in it in support of the joint authorship of Jayantīdevī. On the contrary, the following concluding verse in this MS., not found in the India Office Liberary MS. definitely establishes that Jayantīdevī cannot be said to be the joint author of the work :—

शाके वेद-मुनीषु-चन्द्र-गणिते (१५७४) पच्चे वलक्षे मधौ
श्रीमद्वन्द्य-पदारविन्द-युगल-श्रीतर्कवागीश्वरम्।
नत्वा श्रीद्विज-कृष्णनाथ-वटुना काव्यं मया कल्पितं
दोषाविश्रमपास्य साधु-हृदयैरास्वाद्यमेतच्चिरम्॥

The MS. in question is dated Śaka 1574 i.e. 1652-53 A.D., the date of Kṛṣṇanātha Sārvabhauma himself. When in this MS. it is stated काव्यं मया कल्पितं i.e. the work is composed by me and nothing whatsoever about the help of his wife is mentioned, Jayantīdevī cannot be accepted as the joint author of the work. The colophons also, which are identical with those found in the India Office MS., lead to the same conclusion.

Therefore, as the only two extant MSS. clearly show that the work was composed by Kṛṣṇanātha himself, the claim that his wife too had anything to do with the composition of the work is, at the present state of our knowledge, wholly unwarrantable[1]. The line आनन्द-लतिका-चम्पूर्येनाकारि स्त्रिया सह is not traceable in any of the above two manscripts.

4. *Madhuravāṇī.*

Madhuravāṇī was one of the most brilliant scholars of the court of Raghunātha Bhūpa of Tanjore. Probably Madhuravāṇī is not her real name but only a descriptive title meaning a lady possessed of a melodious voice[2]. We cannot be sure whether she is identical with

---

1. This cancels our previous view about the joint authorship of Jayantīdevī in Sanskrit Poetesses, Part A, Introduction, p. LVII.

2. चतुर-मधुर-वाणीं सम्यगाकर्ण्य यस्याः
सदसि मधुरवाणी नाम दत्तं त्वयैव ।
सरस-कृति-विधायां साधुमेधाविशेषा-
स्वधिक-पटुरशेषास्वम्बुजाक्षीषु सैषा ॥ (1.90)

Madhuravarṇī, one of whose verses is preserved in the Subhāṣita-hārāvalī[1]. Unfortunately, the only MS. of this important work belonging to the Veda-Vedānta-Mandiram, Malleśvaram, Bangalore, is no more extant ; in any case, no body seems to know anything definitely about its existence. On my enquiry Mr. M.C. Krishnaswamy Iyenger, Librarian of the said Library, kindly informed me in his letter, dated 19-4-1938, that the Books and Manuscripts deposited in the Library prior to 1928 had all been returned to the owners during that year owing to severe ravages of white ants into the shelves and that these had never come back to the Library ; again Rao Bahadhur Mahāmahopādhyaya R. Narasiṃhācārya, M.A., M.R.A.S., the then President of the Management Committee who would have been able, probably, to throw some light on the whereabouts of the MS. in question had also passed away on 6-12-1936 (Sunday)[2]. The Mahāmahopādhyāya had a valuable collection of Kanarese, Telugu, English, Tamil and Sanskrit Books besides those of archæological interest[3]. The Librarian thought I had better write to his adopted son Mr. R. Tirunarayana Iyengar at 9, West Park Road, Malleśvaram. Accordingly I did so. But Mr. Iyengar in his turn informed me that he did not know anything about it. So one of the outstanding reccrds of the literary

---

1. Ms. f. 23, v. 77 ; see pp. xviii—xix and 18 of Sanskrit Poetesses, Part A, Contribution of Women to Sanskrit Literature, vol. II.

2. He deposited it in the Liberary ; see Indian Review, February, 1908.

3 He was officer in change of Archæology, Bangalore.

achievements of Indian Women seems to have been lost for ever. At present we possess, however, only a short summary of Madhuravāṇī's valuable work in the Indian Review of February, 1908. As in spite of my best efforts the MS. in question could not be traced, the account given below is based upon that article. The MS. was a palm-leaf one in Telugu script and incomplete.

The work was composed by the middle of the seventeenth century A.D. The poetess was, probably, a native of Mysore. The work furnishes no infomation about her parentage. We come to know only this much that she was born of a learned family[1]. Madhuravāṇī claims her proficiency in music and similar other arts which probably enabled her to secure the favour of Raghunātha who was himself a great musician and literateur. She is also supposed to be the author of several campūs rich in Dhvani or suggeston, and different versions of the Naiṣadha-kāvya and Kumāra-sambhava.

The first canto opens, as usual, with the invocation of the blessings of various gods on Raghunātha, patron of the poetess. Then Madhuravāṇī offers her homage to various poets including Mayūra and Maṅkha. In the same i.e. the first canto she gives a graphic description of Raghunātha and the grandeur of his court and relates how the work came to be composed. Raghunātha was anxious to have his Āndhra-Rāmāyaṇa translated into Sanskrit and accordingly was wondering who among the galaxy of learned ladies of his court skilful in composing original Sanskrit and Telugu works[2] was best suited for

---

1. 1.91 2. 1.83

the task. One night he dreamt in a dream that Rāmacandra appeared to him and declared that Madhuravāṇī would be the best for the purpose. Next day in the assembly he made his dream known to her who readily undertook the task.

The proper subject-matter of the work i.e. the story of the Rāmāyaṇa begins with the second canto. In cantos II—IV we 'get an account of Daśaratha anxious for progeny and performing sacrifice for the same. Cantos V and VI recount the birth and childhood of the four Princes Rāma and others; how Viśvāmitra approached Daśaratha for Rāma's help for the destruction of Tāḍakā, how Rāma killed Tāḍakā and on his way back, restored Ahalyā to life. In the next two (vii ond viii) cantos, we get a vivid description of the breaking of Śiva's bow by Rāma at Janaka's court; his marriage with Sītā; and the defeat of Paraśurāma. Cantos IX and X describe the festivities in connection with the installation of Rāma; Kaikeyī's malicious intervention; Rāma's exile; Bharata's failure to persuade Rāma to return. Canto XI deals with the mutilation of Śūrpaṇakhā and the abduction of Sītā. The following canto (xii) describes Rāma's search for Sītā, meeting with Sugrīva and the subsequent killing of Bāli. Cantos XIII and XIV narrate the search of Sītā by Sugrīva and others; her discovery by Hanumān. This brings us up to folio 115 of the MS. where there is an abrupt break but as some portion of the Yuddha-kāṇḍa of the Rāmāyaṇa is dealt with in folios marked 126, 1 9 and 140, it is evident that the work was completed by the poetess herself. Folios 13, 29-30, 105, 116-125, 127-128, 129-139 of the MS. are said to have been missing. In its

incomplete form the MS. consists of 14 cantos and 1500 stanzas.

It is evident that high female education was the rule of the society in South India in mediaeval ages. Rāmabhadrāmbā, Madhuravāṇī and others[1] who adorned the court of Raghunātha, Gaṅgādevī and Tirumalāmbā bear testimony to this.

5. *Rāmabhadrāmbā*

The Raghunāthābhyudaya was composed about the second half of the seventeenth century A.D. by Rāmabhadrāmbā of the court of the Nāyaka King Raghunātha. She was a great favourite of the king[2], her patron, through whose grace she obtained the status of a distinguished poetess (साहित्य-साम्राज्य-भद्रपीठारूढ). Nowhere in the work, even in the colophons[3], is there any suggestion that she

---

1. See particulary, the last two cantos of Rāmabhadrāmbā's Raghunāthābhyudaya.

Madhuravāṇī refers to them in her Rāmāyaṇa-kāvya :

विपश्चिकायां चतुराः प्रगल्भाः
शास्त्रेऽतिदक्षाः सरस-प्रबन्धे ।
समीपमेतस्य समेत्य केऽपि
सुभ्रू-जनाः स्वस्व-कलाः व्यवृण्वन् ॥ (1. 78)

सर्वोत्तर-स्वादिम-संस्कृतान्ध्र-प्रबन्ध-निर्माण-पचेलिमानि ।
यशांसि भूयांस्यवतारयन्त्यः सहस्रशः सन्ति सरोजनेत्राः ॥ (1. 82)

2 V. 10, p. 2,

शब्दार्थयोर्मम समप्रधानं वशंवदं यस्य वदन्ति सर्वे ।
कृतौ स एवात्र कृतौ सहायो नाथो मम श्रीरघुनाथ-नामा ॥

3 The Queen authoresses usually, as very natural,

was the Queen of Raghunātha. On the other hand, her remarks that all others take him to be Raghuvara but she herself and others who know him intimately consider him an incarnation of kṛṣṇa[1], her unstinted and unqualified praise for harlots[2], etc. and the frivolous nature of the king making love to a whole host of women as shown in Cantos XI and XII[3] all lead to one conclusion, viz., that she was not a Queen, but a Mistress, of Raghunātha Nāyaka.

This epic consists of twelve cantos. It begins with a prayer to various gods and goddesses for the all-round happiness of Raghunātha and for the completion of the work without any impediment. The poetess also acknowledges her deep sense of gratitude to king Raghunātha for his patronage.

The first canto gives a description of the beautiful country of the Colas. The rivers Tāmraparṇī and Kāverī which water the country have also been described at length. The birds, animals creepers, fruits trees, flowers, etc. have also drawn the ardent admiration of the poetess. The Colas are said to be very pious

---

take care to refer to their designations clearly in the colophons or elsewhere; see e. g. Bīnabāyī's Dvārakāpattala, and Viśvāsadevī's Gaṅgā-vākyāvalī.

1. Canto III, v. 5—

वरं रघूणां गुण-वैभवे यं वदन्तु सर्वे रसिका वयं तु ।
सहस्र-कान्ता-जन-सामरस्ये कृष्णावतारं हृदि तर्कयामः ॥

2. E.g. verses 22—24, canto III.

3. See particularly verses XII. 57, 68, etc.

and the Brāhmaṇas versed in the Śāstras, particularly in ritualistic literature and the proper performance of sacrifices.

The second canto is devoted to the description of the capital of the country of the Colas, Tanjore (तञ्जा-नगरी), the abode of Lakṣmī and beautiful damsels. Its mountains, mighty elephants, encircling sea, beautiful lotuses, jewelled houses, sprightly horses digging out the earth with their hoofs[1], the harlots, high buildings, etc. have been graphically described by the poetess. The king is praised as a worthy and pious ruler; finally, the people of the country too are eulogised as virtuous. She has a special word of praise for the fair sex[2]. She also dwells on the prosperity of the people and the sovereignty of the ruler[3].

In the third canto the personal charms as well as many-fold virtues of the king such as valour, learning, philanthrophy and so on are described. Thus powerful kings are represented as recognising the king's suzerainty and soliciting his help[4]. Again, he is said to have encouraged female education in his famiiy as well as outside[5].

---

1. Canto II, v. 19, p. 9 :—

दिवसुत्प्लुतिभिर्भुवं श्रमीभिः समवेच्याल-समं विचेतुकामाः।
बलि-सद्म तुरङ्गमाः प्रवेष्टुं धरणीं यत्र विदारयन्ति पादैः॥

2. V. 52, canto II. p. 10 ; v. 53*f*., op. cit., p. II.

अबलां हरिरेकिकां निजोरोर्जनयामास पुरेति पद्मजन्मा।
असृजन्मनसा यदानताङ्गीरतिशेते गुरुमात्मजः सुजन्मा॥

3. Vv. 57 and 60, p. II. 4. V. 26.

5. V. 20. In his court flourished, apart from Rāma-

The fourth canto gives the daily routine of the king such as morning duties, bath, muttering mantras and paying homage to the sun-god[1], worshipping a tawny cow, retreating to the jewelled house called Kamalā-vilāsa, bowing down to Rāmachandra, uttering the holy name of Hari, wearing a sectarian mark (puṇḍra) on the forehead, worshipping Rāma and reading the Rāmāyaṇa[2].

Our poetess seems enamoured of the personal charms of the king as she returns to the same topic on many occasions throughout. The beginning of the fifth canto is devoted to the same topic[3] and the rest to the description of his court[4] which was adorned with royal visitors from Kerala[5], Aṅga[6], Magadha, Mālava, Kaliṅga[7], Gauḍa, Āraṭṭa[8], and other parts of India and with great philosophers, grammarians, poets, singers and dancing women trained by the king himself[9].

---

bhadrāmbā, may other poetesses of whom Madhuravāṇī was one. See below for her translation of Raghunātha's Telugu Rāmāyaṇa.

1. The Sūrya-stotra is beautiful ; Vv. 18-29, pp. 18-19

2. The story of the Rāmāyaṇa has been reproduced here in a nutshell ; Vv. 44-68, pp. 20-22. Rāmabhadrāmbā does not make any mention of the exile of Sītā.

3. Vv. 1—19. 4. Vv. 20 ff.

5. The Malabar Coast. 6. The neighbourhood of Bhagalpur including Monghyr.

7. The area, noth of Drāviḍa and south of Orissa, known as Norther Circars.

8. i.e. Arāṣṭra or the Punjab.

9. V. 53 f. In his own treatise Saṅgīta-sudhānidhi

In the sixth canto the lineage of Raghuātha has been given, beginning from his great-grand-father as follows :—

Timma = Bayyāmbikā
|
Cavvā[1] (or Śiva) = Mūrtyambikā I (Mūrti-
or Chevvappa māmba = sister of the
| Queen of Acyutadeva-
| rāya of Vijayanagara)
Acyuta (Acyutappa) = Mūrtyambikā II.
|
Raghunātha Nāyaka[2].

Raghunātha describes himself as a great musician, inventing new Rāgas like Jayantasena and Tālas like Rāmānanda. He also invented a new instrument in which any Rāga could be played. Govinda Dīkṣita, Minister of his father as well as himself, says in his Sāhitya-sudhā that the king composed, among others, the following works :—

1. Pārijāta-haraṇa.
2. Vālmīki-carita
3. Acyutendrābhyndaya
4. Gajendra-mokṣa
5. Nala-carita

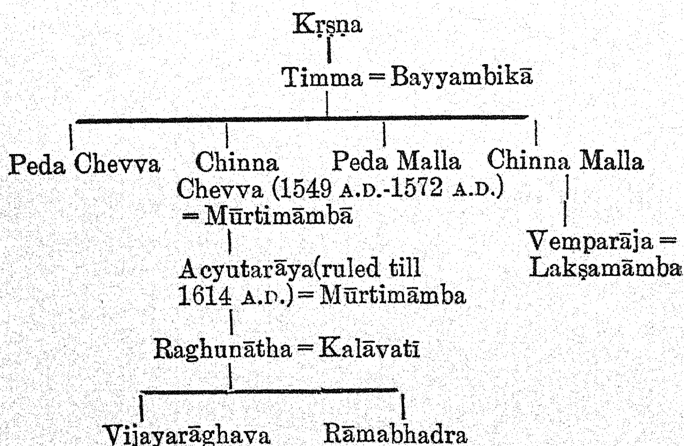
and 6. Rukmiṇī-Kṛṣṇa-vivāha-yakṣa-gāna. A work called Raghunātha-Bhūpālīya is also attributed to him. See Oppert's lists of Sans. Mss. in Private Libraries of South India, ii. 5550.

1. Cavvā got the province of Tanjore as a marriage-dowry from Acyutadevarāya whose sister-in-law he married. Another version is that he conquered it. For an accouunt of Chevvappa, see Sāhitya-ratnākara-kāvya of Yajñanārāyaṇa, son of Govinda Dīkṣita (Minister of Raghunātha and Acyuta), III. 6—17.

2. From the works refering to Raghunātha Nāyaka of Tanjore, his family-tree may be drawn as follows :—

Some of their multiforious activitiss have also been refered to in this canto. As is natural, the major portion of the Canto is devoted to the pre-birth and after-birth ceremonies performed with eclat for the well-being of Raghunātha. Raghunātha was so called after the name of Viṣṇu through whose grace the parents had him.

The seventh canto begins with a description of the physical charms of the young prince Raghunātha. In due course his marriage to the daughters of the Pāṇḍya[1] and other kings and ceremonies in connection with his installation as Heir Apparent to the throne are also



In the long colophon to the Bhārata-sāra-saṃgraha, MSS. 8676 and 8677 of Tanjore, he describes his parentage as follows: मूर्तिमाम्बा-गर्भ-शुक्ति-मुक्ताफल-निचय-चेन्नचेव्वाचुत-नृपाल-पुत्र-सज्जन-स्तोत्रपात्र.....

1. Modern Tinnevelly and Madura.

described. When the Mahomedans[1] invaded Karṇāṭa (Vijayanagara), Veṅkaṭadeva Rāya, it is said, sought for the help of King Raghunātha whom the old father would not let go but for the insistent persuasion of Veṅkaṭarāya. On his way to Penugoṇḍa, capital of Karṇāta, he passed through Candragiripurī[2]. The Murasas[3] at Ballāḷapura put up some resistance; other enemies fled pellmell. Raghunātha won the battle. Then he came to the rescue of Kṛṣṇapa Nāyaka, of Tuṇḍīra or Toṇḍa-maṇḍala, at that time imprisoned by Veṅkaṭadeva-rāya. Out of gratitude Kṛṣṇapa gave his sister in marriage with Raghunātha.

The eighth canto describes the extension of material help by Raghunātha to the Brāhmaṇas tortured by Colaga[4]; to the king of Nepāla[5] against the Paraṅ-

---

1. Pārasīka rulers of Bijapur and Golkonda.

2. Near Belgola, not far from Seringapatam. See Vv. 59-60, p. 37.

3 The inhabitants of Morasanāḍu i.e. the northern portion of North Arcot and neighbouring districts.

4. Raghunātha was installed king during the life-time of his father; see Sāhitya-ratnākara by Yajñanārāyaṇa Dīkṣita, son of Govinda Dīkṣita.

Colaga is mentioned as Soḷaga; *see* Purchas, His Pilgrimes, Vol. X, chap. VII. The Sāhitya-ratnākara depicts him in very bad colours.

5. Probably, the ruler of the island of Jaffna. This cannot be modern Nepal as it is described as an island accessible by a bridge of boats. Raghunātha calls himself "नेपाल-भूपाल-स्थापनाचार्य" in his भारत-संग्रह ।

gis[1] hereditary foes of the king; and to Śrīraṅgarāya, son of Veṅkaṭeśvara of Karṇāta against Jaggarāya the usurper[2]. Afraid of Raghunātha, Colage (Soḷaga) sought for the help of Kṛṣṇapa[3], brother-in-law of Raghunātha, who willingly assisted him quite against the advice of his ministers. Colaga, though at first secure in an island, was, however, subsequently vanquished and imprisoned by Raghunātha. Kṛṣṇapa fled away like a coward.

In the ninth canto the king of Nepāla (island Jaffna ?) is found approaching Raghunātha for reminding him of his promise for help. Raghunātha totally vanquished the Paraṅgis or the Portuguese and replaced the king of Nepāla in his former position. Then he proceeded to vanquish the rebellious kings of the western countries such as Pāṇḍya, Tuṇḍīra, etc. and met them at Topūr[4] on the bank of the Tāmraparṇī (locally called *Tāmbaravari*)

---

1. Feringees or the Portuguese. They dethroned the ruler of the island of Jaffna; *see* Danvers' Portuguese in India, II, chap. VII, pp. 206-207.

2. He was either the brother-in-law or the Father-in-law of the late king Veṅkaṭapati. He massacred the whole royal family except one child Rāma by name whose life was somehow saved by the loyalist Yācama Nāyaka, founder of the Veṅkṭagiri family. *See* Sāhitya-ratnākara and Raghunātna-vilāsa-nāṭaka, Act. IV.

3. He was at Chidambaram in 1599 A.D. His copital Gingi was bigger than any town in Portugal evcept Lisbon; see Purchas, His Pilgrimes, vol. x, chap. vi, f.n. 6.

4. Its modern name is Tohur. It is situated on the southern bank of the Cauvery, two miles south of Grand

The tenth canto shows Raghunātha vanquishing the Kings of Pāṇḍya, Tuṇḍīra, etc. one after another in quick succession. Jaggarāja, the former usurper of the throne of Karṇāta, died in the battle-field. Rāvilla Veṅka, Mākarāja Rāya, Dalavāy Cañca[1] and Śākabhūru all fled from the battle-field. The captured king of the Pāṇḍyas was out of compassion released by Raghunātha. Kṛṣṇapa, king of Tuṇḍīra, again, began to create troubles. Raghunātha's armies marched against him while he himself remained at Tiruvaiyār. The army captured Bhuvanagiri and other fortresses and defeated Kṛṣṇapa who was imprisoned by Raghunātha[2].

The next canto begins with a description of Tanjore (Tañjāpura) decorated for the reception of victorious king Raghunātha. Women took a leading part in merry-making. It is said that they again made a grand display of their special proficiency in arts by composing all sorts of verses[3], explaining learned articles and treatises in various languages, filling up the elliptical feet and composing at ease verses in eight languages and interpreting the compositions of famous poets and dramatists, solving

---

Anicut. He describes himself as "चोल-धरामण्डल-निखिल-भोग-विभव-निर्जिताखण्डल" in his Bhārata-sāra-saṃgraha, Mss. 8676 and 8677 of Tanjore.

1. His name is also found in the Raghunāthābhyudaya of Vijayarāghava Nāyaka.

2. In accordance with Purchas, His Pilgrimes, vol. x, p. 218, Kṛṣṇapa had his blinded uncle imprisoned and himself managed to escape from the prison.

3. Viz., Citra, Bandha, Garbha and Āśu.

easily the disputed points in the works of great philosophers headed by Kaṇāda and Patañjali, playing the lute and other instruments, etc.[1] to the great satisfaction of the king. They entertained the king with music and dance. Again, they are also eulogised as good cooks[2]. They composed also a a large number of panegyrics in various languages[3], particularly on his conquests. Thus this canto is exclusively devoted to the description of the women of Tanjore including the members of the royal and noble families.

In the twelfth and last canto of the Raghunāthābhyudaya too the poetess describes the women of Tanjore, specially, their proficiency in music and dancing. They sang songs in Jayamaṅgala, Siṃhalalīlā and such other Rāgas and played the tālas called Ratilīlā, Turaṅgalīlā, Raṅgābharaṇa, Anaṅgaparikramaṇa, etc. They also danced, among others, a particular dance called Raghunātha-vilāsa named after the king. The work closes with a specially happy picture of the enjoying king.

The Raghunāthābhyudaya is important from two points of view :—

1. As a historical document of Tanjore at Raghunātha's time and the personal achievements of Raghunātha as well as his ancestors. The historical incidents mentioned in this work agree with those recorded in the Sāhitya-ratnākara,[4] Raghunātha-Bhūpa-vijaya, Raghu-

1. Canto xl, vv. 23-27, pp. 63-64.
2. Vv. 82-85.
3. V. 53. *See also* v. 97.
4. MSS. 4221 (complete) and 4222 (upto the tenth canto only) of Tanjore Maharaj Serfoji's Sarasvatī Mahāl

nātha-vilāsa-nāṭaka[1], etc., of Yajñanārāyaṇa, son of Govinda Dīkṣita ; the Rukmiṇī-kalyāṇa,[2] Kamalinī-kala-haṃsa[3], Ratnakheṭa-vijaya[4], Śaṃkarābhyudaya,

---

Library. Yajñanārāyaṇa whose poetic qualities were developed through the grace of Raghunātha

(प्रौढ-श्रीरघुनाथ-भूपतिकृपा-स्फारीभवत्-साहिती-
साम्राज्यो निगमागमार्थ-निपुणः श्रीयज्ञनारायणः),

Says of Raghunātha—

जलनिधि-गर्भवास-वश-निर्भर-दर्परिपु-
प्रतिहति-हेतु-सेतु-कृति-नूतनदाशरथे ।
कवि-बुध-गायकाभिमत-कल्पन-कल्पतरो
जय करुणा सनाथ रघुनाथ जनाधिपते ॥

This important work, *not as yet published*, is an indispensable guide for the history and culture of Tanjore about three hundred years ago.

1. This important work which is not *as yet available in print* is a very reliable and authoritative work on the life and many sided activities of king Raghunātha. The Sarasvatī Mahāl Library of Tanjore is in possession of only one MS. of the same, viz. MS. No. 4487.

2. Madras Oriental MSS. Library ; Author Index, p. 68. published by the Adyor Library, Adyar.

3. Published from Srirangam, Vani vilas Press.

धीर-श्रीचिनचव्वयाच्युतधराधौरेय-भाग्योन्नतौ
राज्यं श्रीरघुनाथ-नायक-विभौ रज्येत् सहस्रं समाः ॥

4. Ratnakheta's i. e Śrīnivāsa Dīkṣita's wife, mother of Rājacūḍāmaṇi Dīkṣita, was a very learned woman who is reported to have composed beautiful verses. She

Ānanda-Rāghava[1] and Kāvya-darpaṇa[2] of Rājacūḍāmaṇi Dīkṣita, son of Ratnakheṭa Dīkṣita ; the Hari-vaṃśa-sāra-carita and Sāhitya-sudhā of Govinda Dīkṣita, Minister of both Raghunātha Bhūpa and his father Acyuta ; the Saṅgīta-sudhā,[3] Mahābhārata-saṃgraha,[4] Rāmāyaṇa-sāra-

---

used to attend the meetings, join the debates, etc. along with her husband. Once she was late in attending a meeting and on her husband's query as to the reason of her delay, she gives the following reply :—

वेणीभूतेषु केशेष्वसित-फणि-धिया द्रष्टुमागत्य केकी
पश्चादारभ्य योद्धुं प्रतिशिखि-मनसा तेषु विस्रंसितेषु ।
भूयो धम्मिल्लितेषु प्रकट-घन-धिया नर्तनायोज्जजृम्भे
तन्नृत्तालोकनान्मे प्रियसख समभून्मण्डनश्रीविलम्बः ॥

She praises her husband and retorts the Northern scholar in the following song which she is reported to have sung :—

विपश्चितामपश्चिमे विवाद-केलि-निश्चले
सपत्नजित्ययत्नमेव रत्नखेटदीक्षिते ।
बृहस्पतिः क्व जल्पति प्रसर्पति क्व सर्पराड्
षण्मुखश्च पञ्चमुखः सहस्रमुखश्चतुर्मुखः ॥

1. Govt. Oriental MSS. Library, Madras, Descriptive Catalogue, MS. No. 12495.

2. Large number of MSS. in Madras Oriental MSS. Library in Grantha and Telugu characters. Vizagapatam ed., 1886-87. Vani Vilas Series, No. 15, Srirangam, [1925-26].

3. MS. belonging to Madras Govt. Oriental MSS. Library ; See Author Index, p. 64.

4. Also known as Bhārata-sāra-saṃgraha and

saṃgraha,[1] etc., of Raghunātha himself; Pārijāta-haraṇa-nāṭaka of Kumāra Tātācārya[2]; Ātma-parīkṣā of Bhāskara Dīkṣita,[3] etc.

2. As a record of women's achievements in the field of Literature. The claim put forward by the poetess that she was Sāhitya-sāmrājya-bhadra-pīṭhārūḍha is no vain outburst. She asserts that she could make verses in eight languages and was an expert both in Śatalekhinī as well as Samayalekhinī[4]. That she was an expert in the arts of music, dance, cooking, etc., is evident from the vivid, though technical, descriptions of these in the work, particularly in its last two cantos.

In the work women play a prominent part indeed. Whereas the last two cantos are exclusively devoted to their eulogy and show them in their loveliest colour, the first six cantos also depict them truly well. The remaining cantos are concerned with warfare and struggle in which also women figure prominently.

The poetess compares the hero throughout the book with Rāma of the Rāmāyaṇa. Both Raghunātha and

---

Bhārata-saṃgraha, MSS. 8676 and 8677 of Tanjore Maharaj Serfoji's Sarasvatī Mahāl Library.

1. MSS. 9467 and 9468 of Tanjore Maharaj Serfoji's Sarasvatī Mahāl Library.

2. Son of Veṅkaṭācārya and grandson of Śrīnivāsa-guru, MSS. 4381 and 4382 of Tanjore Maharaj Serfoji's Sarasvatī Mahāl Library. *Not available in print.*

3. MS. No. 7525 of Tanjore Serfoji Mahārāja's Sarasvatī Mahāl MSS. Library.

4. See the colophon to any canto of the work.

Raghunāthā Bhūpa of Tanjore were obtained by their parents as rewards for their severe penances from Lord Viṣṇu[1]. Blessed are the persons who cherish Raghunātha, like Rāmacandra, in their hearts[2]——says the poetess. But she has not cared to keep up the high ideal of Rāma's life, viz., sincere and pure love for Sītā and aversion to any other woman.

The short Introduction to the printed edition of the book contains in bare outlines only the contents of the book. In it nothing has been said about the metrical and the rhetorical excellence of the work. The book is however, very rich from the metrical point of view and therefore, a list of all the metres employed is appended (see Appendix II). The major portion of the work is composed is इन्द्रवज्रा, उपेन्द्रवज्रा or उपजाति। A large number of verses is composed in मालभारिणी। There are some verses in पञ्चचामर, प्रबोधिता and मञ्जुभाषिणी metres that are not commonly used.

This work, no doubt rich in rhetorical embellishments[3], suffers from one great defect——the language is rather

---

1. Canto vi. Mūrtyambikā and Acyuta had to undergo severe penances for obtaining the son :—

एवंविधं नन्दनमिन्दुवक्त्रं भजेमहि श्रीरमणं प्रसाद्य ।
विना तपोभिर्विविधैर्जगत्यां भजन्ति के वा सुत-रूप-भाग्यम् ॥

2. Canto xii, v. 89 (last verse of the work).

अधिकश्रियमच्युतेन्द्रसूनुं रघुनाथं रघुनाथमेव साक्षात् ।
हृदये कलयन्ति ये महान्तः परमानन्दभरात्त एव धन्याः ॥

Cp. viii, 99.

3. Canto viii, v. 10 ; व्यतिरेक ।

stiff. Unlike the Madhurā-vijaya of Gaṅgādevī, it lacks spontaneity and easy grace. Her Sūrya-stotra[1] in the fourth canto is beautiful. The summary of the Rāmāyaṇa[2] in the same canto seems rather uncalled for though, probably, it was inserted for the pleasure of Raghunātha who was very much devoted to Rāmacandra and himself wrote the Āndhra-Rāmāyaṇa[3].

6. *Tirumalāmbā.*

Tirumalāmbā flourished in the first half of the sixteenth century A. D. The Kalahasti Inscription, No. 157 of Epigraphic Reports of 1924, records that Acyutarāya was crowned King in 1529. He reigned till 1542. As the present work desribes Acyutadeva as a king, it must have been composed between 1529 and 1542.

During her student-life as well, Tirumalāmbā appears to have composed verses as one of them is preserved in an inscription of the Viṭṭhala temple at Hampe, commemorating the gift of Suvarṇa-meru or a mountainous heap of gold by king Acyutarāya[4]. The inscription

---

„ „ vv. 41-42 ; प्रतिवस्तूपमा ।
„ „ v. 34 ; विषम ।
„ „ vv. 53, 56 and 59 ; अर्थान्तरन्यास ।

1. Vv. 18-29. 2. Vv. 43ff.

3. Unfortunately this Rāmāyaṇa is no more extant. He is the reputed author of several Telugu works but only one of them, viz., the Vālmīki-carita is preserved in Tanjore MSS. Library.

4. Epigraphic Reports, No. 9 of 1904.

records her name as Oḍuva Turumalāmbā or Student Tirumalāmbā. Although we have no direct evidence at hand to prove conclusively the identity of the two Tirumalāmbās, yet it may, with a fair amount of certainty, be assumed that they are the same.

In the long colophon at the end[1] she does not refer to herself as a queen as is usually done by Queen authoresses, but only speaks of herself as very dear (प्रेमसर्वस्व) to the King and his confidante (विश्वासभू)[2]. So from this colophon it is not clear whether she was a court-lady, or an intimate friend of the king, or one of his queens, these two epithets being applicable equally to either. That she was not the chief queen is in any case clear from her own writing where she refers to Varadāmbikā as such[3]. This is supported by other important works like the Acyutarāyābhyudaya of Rājanātha Diṇḍimakavi[4]. In such works, however, we get no reference to Tirumalāmbā. Nowhere in the body of the Varadāmbikā-pariṇaya-

---

1. See the next foot note.

2. The editor of the printed edition thinks that "the phrase राजाधिराजाच्युतराय-प्रेमसर्वस्वविश्वासभुवा Shows that she was a queen of the Emperor." We do not see why this phrase should refer to a queen only, and not any one else. In fact, a queen or any other lady may be designated by these epithets. So nothing can be inferred definitely on the evidence of this phrase alone as the editor thinks.

3. P. 148, पट्टाभिषेक-महिषी-पदमप्यमुष्यै दत्त्वा, etc.

4. Madras Govt. MSS. Library, 3MSS., p. 9, Alphabetical Index.

campū also is there any reference to Tirumalāmbā, either as a queen or otherwise. Therefore, it is rather difficult to determine her exact status from her own work or other standard Historical works.

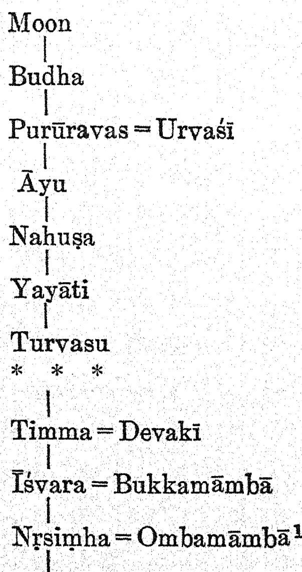
In the colophon to the work Tirumalāmbā speaks of herself as a versatile genius—a musician, grammarian rhetorician, writer, connoisseur of various arts, linguist—and a patron of scholars and poets. She was religiously-minded,—making rich offerings to priests and various religious institutions. She asserts that she enjoyed the full confidence of the king and seems to be rather proud of the fact[1].

---

1. The colophon :—इत्येकवाराकर्णनमात्र-दृढावधारित-नव्य-काव्य-नाटकालङ्कार- पुराणागम- रहस्य-सारस्यानुबन्ध-समभिव्यान-स्वाभाविक-प्रतिभानुभावया, विद्या- विशेष- निरवद्य- विद्वद्वर- सकल-कविकुल-श्रवणानन्द—चिन्तितानन्ताभीष्ट- फलाश्रयण-विश्राणन—कामगवीभवद्-शेष-भाषा-विषय-सविशेषोन्मेष-चतुरिम—गर्भित- सरस-प्रबन्ध-सन्दर्भया, विविध- विद्या- प्रगल्भ- राजाधिराजाच्युतराय—सार्वभौम- प्रेम-सर्वस्व-विश्वासभुवा, निरुपाधिक-महोपकार-निर्माण-धर्म-निर्मल-हृदयया, निखिल-लिपि-विलेखन-नियत-वितरण-कृतहस्त-हस्तारविन्दया, विरिञ्च-चञ्चल-नयना-नखाञ्चल-समुदञ्चित-विपञ्ची-प्रपञ्चित-पञ्चम-मधुरिमोदञ्चन-विकस्वर-कण्ठ-स्वरया, विपुल-तलातल-विहार-विनोद-साकारावतीर्ण-शतपर्णासन-वरवर्णिनी-मति-निर्णायिकया, नाना-देश-प्रतिष्ठितानेक-विरचित-वाजपेय-पौण्डरीक-सर्वतोमुख-महाध्वर-द्विजवर- वितीर्यमाण-शीर्विशेष-परिपोषित-भाग्य-सौभाग्यया, नियत-रचित-कवि-कुटुम्बया तिरुमलाम्बया निर्मितं वरदाम्बिका-परिणयनाम चम्पू-काव्यम् आचन्द्र-तारकम् अभिवर्धताम् ॥

The work that such a cultured lady has produced is indeed a very good specimen of the campū-kāvya. It is important historically as well as topographically. The work is also charming from the poetical point of view.

The pedigree of Acyutadevarāya given in the Varadāmbikā-pariṇaya-campū is historically correct. The traditional account of Divine ancestors varies, however, to a certain extent.



1. Her cowives were Tippāmpa, mother of Vīranarasiṃha and Nāgamāmbā, mother of Kṛṣṇadevarāya, grandmother of Tirumala and Tirumalāmbā and great-grandmother of Kṛṣṇa and Pedda Timma. Vide Acyutarāyābhyudaya by Rājanātha Kavi.

Acyuta[1] = Varadāmbikā
|
Veṅkaṭādri[2]

This is the third Royal Family of Vijayanagara Empire founded by Bukka I with the aid of his Minister Mādhava Ācārya, later on known as Vidyāraṇya, author of Kāla-Mādhava, Jaiminīya-nyāya-mālā, etc,

The accounts of Narasiṃha, father of Acyuta, given in this work are also, on the whole, borne out by other evidences. He conquered all the neighbouring countries including Cola. About the Cola king it is stated in the Varadāmbikā-pariṇaya that he was taken as a prisoner but subsequently he managed to escape to the sea-coast. But there is a different version that Narasa killed the Cola. Again, the statement in the present work that the sovereign of Madura submitted to him without fight is not borne out by the evidence of the Acyutarāyābhyudaya of Rājanātha[3]. Then he conquered the ruler of Seriṅga-patam, captured the forts of Dumakur and Taraśangi and the Sultan, perhaps Yusuf Adil Shah of Haiderabad. Narasiṃha restored his country to the Sultan after his submission.

Narasa married Obamāmbā, daughter of Rucirāja and Śrīrāmāmbikā. There is no reference in this work to his previous two wives, Tippāmbā and Nāgamāmbā. By

---

1. His brother was Raṅga, father of Sadāśiva.
2. Known as Cina Veṅkatādri.
3. कंसं यथा कैटभजिद्बलेन समन्वितः सैनिकमल्लहन्ता ।
मदप्रवृत्तं मरवं मथित्वा महीमहेन्द्रो मधुरामहार्षीत् ॥२१॥
महेन्द्र-लोकं मरवाय दत्त्वा मध्येसमीकं मधुरां स जह्ने । २२ (क)

Obamāmbā he got a son who was named Acyutarāya after the name of god Acyuta. Acyuta ascended the throne when he was quite grown-up. He married Varadāmbikā, younger sister of his Ministers both called Tirumalarāja. They had, after a considerable time, a son called Cina-Veṅkaṭādri. Satisfied with the learning and achievements of his son, Acyutarāya installed him as the Heir Apparent. This book ends with a prayer to Veṅkaṭādri (Tirupati) for the long life and all-round happiness of Acyuta, Varadāmbikā and Cinaveṅkaṭādri.

With womanly sympathy our poetess goes to the extent of giving a vivid description, whether real or fictitious, of the first meeting between the lovers, the consequent pangs suffered by both of them, etc. Having described the conquests of Narasiṃha, she unlocks her heart and tenderly delineates beautiful pictures of a devoted wife (Varadāmbikā) and mother in succession.

The descriptions of Vijayanagara[1], Toṇḍa-maṇḍala (Tuṇḍīra-deśa)[2], Cola[3], the river Kāverī[4], Adam's bridge[5], Seringapattam (Śrīraṅga-paṭṭaṇa)[6] represent vividly the topography of Southern India of the sixteenth century A.D.

---

1. Pp. 19-25, विद्यापुरीं वीरवरः स्वधाम्ना व्यद्योतत व्याप्तजगत्त्रयीकः ॥ And pp. 83-84.

2. Pp. 25-34 (single sentence).

3. P. 34 4. Pp. 35-43:—सान्द्रतरतट, etc.——
कवेरजायाः कलितोरु-भोगान् दृष्ट्वा पुरो दक्षिण-कूलभोगान् ।
वरूथिनीं वर्त्म-परिश्रमार्तां निवेशयामास नृपालसिंहः ॥

5. Pp. 78-79. 6. Pp. 79-80.

The Varadāmbikā-pariṇaya-campū is full of long compounds running over many lines in print, even pages at times and as such, outstandingly represents the Quality called Ojas[1]. But sweetness and simplicity are not altogether wanting ; for example, we have simple and charming descriptions of the royal bridegroom Acyuta bringing his bride to his own palace[2], the advent of the spring, etc.[3]

---

1. Daṇḍin's Kāvyādarśa, I—

ओजः समासभूयस्त्वमेतद् गद्यस्य जीवितम् ।

2. प्रविश्य तस्मिन् प्रमना नृपाल-
स्तां राजकन्यां विधिनोपयम्य ।
श्रियं पयोधेरिव शेषशायी
समानयत्तां सदनं स्वकीयम् ॥ V. 127

The king now enjoys himself in her company :—

पट्टाभिषेकमहिषीपदमप्यमुष्यै
दत्त्वाऽधिकप्रणयदर्शित-कौतुकश्रीः ।
क्षौणीपतिः सह तयाऽन्वभवत् समस्तान्
विख्यातराग-सुभगान् विषयोपभोगान् ॥ V. 128

3. At the advent of the spring, everybody is gay, none the less the youthful ladies :—

आराम-कामास्त्र-निकेतनेऽस्मिन्
अस्मासु सर्वायुध-हारिणीषु ।
चूताङ्कुरं तस्य पिकाः प्रियास्त्वं
चञ्चौ निधायेव समुच्चलन्ति ॥ V. 139

and eversomore the Queen—

एवंविधैर्नर्म-वचोविलासैः सखी-जनस्य श्रवणातिथेयैः ॥
अज्ञात-पुष्पावचय-प्रयासा देवी तदा कम्र-गतैरचारीत् ॥ V. 140

And so on (see vv. 166, 157, etc.)

The high-soaring poetic imagination of Tirumalāmbā makes a lasting impression. Grand indeed is the description of the evening[1] :—

The setting sun is nothing but a ruby-lid which being removed by the childish moon from the top of the sky-vessel, dense darkness sets in

अरविन्द-बन्धु-कुरुविन्द-पिधाने
चपलेन बाल-शशिना व्यपनीते ।
घुसृणां वियन्मयव-नील-करण्डाद्—
गलितं यथा घनमदृश्यत सन्ध्या[2] ॥ V. 158

Again, the sun behaves like a chamberlain of Lord Nārāyaṇa who makes Lakṣmī (beauty) leave her lotus-home and accompany him for the region of Viṣṇu lying on the Ocean Kṣīroda :—

सागरोदर-शयस्य मुरारेः कञ्चुकीव विलसत्कर-दण्डः ।
इन्दिरां द्युमणिरम्बुज-गेहादात्मनैव सह नूनमनैषीत्[3] ॥ V. 159

Thus it cannot be denied that though her style is usually heavy, long compounds retarding its easy flow—yet at times we get indeed fine imageries couched in beautiful language.

---

1. Pp. 170-173.
2. P. 173.
3. The idea is :—Lakṣmī has to leave her paternal residence as it were for the house of her Lord Nārāyaṇa in the company of his chamberlain, the sun; in other words, the lotuses fade away as soon as the sun sets.

The work is rich in rhetorical embellishments. It furnishes good examples of anuprāsa and yamaka ; and of arthāntara-nyāsa, parisaṃkhyāna, virodha, śleṣa, sahokti, svabhāvokti, etc. Here similes and metaphors are apt, novel and striking.

Tirumalāmbā uses, among others, the following metres : Drutavilambita, rathoddhatā, śālinī, svāgatā, aupacchandasika, vaṃśastha, kalahaṃsa, mañjūbhāṣiṇī, praharṣiṇī, pṛthvī, narkuṭaka mālinī, śikhariṇī, viyoginī and hariṇaplutā.

From the accounts given above it is seen that Queen Gaṅgādevī and Queen Lakṣmī, Madhuravāṇī, Tirumalāmbā, and Rāmabhadrāmbā, i.e. all the poetesses dealt with above except Devakumārikā flourished in the south. The credit for fostering the poetic talents of these gifted ladies goes mostly to the Vijayanagara emperors and the Nāyaka Bhūpas of Tanjore. Whereas Lakṣmī Rājñī is a modern poetess, Gaṅgādevī is the oldest of them all. Madhuravāṇī and Rāmabhadrāmbā flourishing in the court of the same patron Raghunātha are contemporaries. Tirumalāmbā who flourished in the court of Acyutarāya, brother-in-law of the father of Raghunātha Bhūpa, was a senior contemporary, if a contemporary at all, of Rāmabadrāmbā and Madhuravāṇī. There is a difference of some 75 years between the dates of these last-mentioned poetesses.

DEVAKUMĀRIKĀ

वैद्यनाथ-प्रासाद-प्रशस्तिः

अथ वंश-वर्णनम्

1. शिवं साम्बमहं[1] वन्दे विद्या-विभव-सिद्धये ।
जगत्-सृति-हरं शम्भुं सुरासुर-समर्चितम् ॥ [2]

2. गुञ्जद्-भ्रमद्-भ्रमर-राजि-विराजितास्य[3]
स्तम्बेरमाननमहं नितरां नमामि । [4]
यत्-पाद-पङ्कज-परागं-पवित्रितानां
प्रत्यूह-राशय इह प्रशमं प्रयान्ति ॥ [5]

3. शारदा वसतु शारदाम्बुज-
स्वानना मम मुखाम्बुजे सदा ।
यत्-कृपा-युत-कटाक्ष-भाग् यतोऽ-
भाग्य-लोपमयमेति मानवः ॥ [6]

---

1. cp. RaghV., I. I ; गौरी, v. I, Sanskrit Poetesses, (henceforth abbreviated as SansP.) part A.
2. M. अनुष्टुप् ।
3. Swarms of bees are supposed to enjoy themselves on the sweet-scented elephant-face of गणेश ।
4. In rituals, गणेश is to be worshipped first of all. He is the remover of all evils and is always addressed as विघ्न-विनाशन ।
5. M. वसन्त-तिलक ।
6. M. रथोद्धता ।

4. स भूयाद् एक-लिङ्गेशो [1] जगतो भूतये विभुः ।
यस्य प्रसादात् कुर्वन्ति राज्यं राणा भुवः स्थिरम् ॥ [2]

5. यदेक-लिङ्गं समभूत् पृथिव्यां
तेनैक-लिङ्गेत्यभिधाऽभ्यधायि ।
चतुर्दशी माघ-भवा हि कृष्णा
तस्यां समुद्भूतिरभूच्छिवस्य ॥ [3]

6. तदा मुनीनां प्रवरस्तपस्वी
हारीत-नामा[4] शिव-भक्त आसीत् ।
स एक-लिङ्गं विधिवत्-सपर्या-
विधेरतोषिष्ट[5] शिवेष्ट-निष्ठः ॥ [6]

---

1. For एकलिङ्गेश, see Tod's Annals of Rājasthāna (henceforth, abbreviated as AnnRaj.), vol. 1, pp. 534 ff. एकलिङ्ग is the family deity of the राणाs of Chitor.

2. M. अनुष्टुप् ।

3. M. इन्द्रवज्रोपेन्द्र-वज्रा-मिश्रोपजाति । The metre of the verses in this canto is उपजाति, a combination of the इन्द्रवज्रा and उपेन्द्रवज्रा or these latter two except where mentioned otherwise.

4. A legend that is confirmed by Tod ; AnnRaj, Annals of Mewar, Chap. II, p. 235.

5. The root तुष् is अन्तर्भूत-ण्यर्थ here. The आत्मनेपद is to be accounted for by the dictum—

आत्मनेपदमिच्छन्ति परस्मैपदिनां क्वचित् ।
कदाचित् कुप्यते माता नोदरस्था हरीतकी ॥

6. M. इन्द्रवज्रोपेन्द्र-वज्रा-मिश्रोपजाति ।

7. वापाभिधो रावल[1] उन्नतेच्छो
हारीतमेनं गुरुमन्वमंस्त ।
विद्या-प्रसादोदय-बुद्धि-हृद्यैर्
यथा[2] मरुत्वानिव वागधीशम् ॥

8. तस्योपदेशेन समग्र-सिद्धे-
र्वापानृपस्याथ बभूव सिद्धिः ।
आराधनात्तुष्टिमतोऽस्य शम्भो-
स्तदेक-लिङ्गस्य विभोः प्रसादात् ॥

9. [3] सूर्यान्वयोऽसाविव तिग्म-रश्मिः
प्रताप-संशोषित-कर्दमारिः ।
समुच्छ्वसत्-स्वीय-मुखाम्बुज-श्री-
दूरीभवद्दुष्ट-खलान्धकारः ॥

10. अथाभवद् राणा-पदं वितन्वन्
राहप्प-राणाः[4] प्रथितः पृथिव्याम् ।
तदादि तद्-वंश-भवा नरेन्द्रा
"राणे"ति[5] शब्दं महितं भजन्ते ॥

---

1. See p. 238 of the AnnRaj. for this name.
2. यथा in the sense of इव is redundant here.
3. For the Rajput races who claim descent from the Moon and Yadu, see AnnRaj., p. 87 f. For the राणाs being the direct descendants of राम, of the solar line, see op. cit., p.88.
4. An ancient bard of Bappa Rawal's family ; he succeeded Bappa in Samvat 1257, A.D. 1201. He ruled? thirty-eight years.
5. A change introduced by राहप्प from the title रावल to

11. रणे स्थिरत्वन्तु तदा[1] नृपाणां
दिनाधिनाथान्वय-सम्भवानाम् ।
चतुर्दिगन्त-प्रथितं हि राण-
पदं हि तत् सार्थकतामवाप्तम् ॥

12. राहप्प-राणान्नरपाल आसीद् [2]
धनुर्भृतां मुख्यतरः पृथिव्याम् ।
जितारि-वर्गः परम-प्रधानः
सुश्राव्य-कीर्तिर्नरवन्नरेन्द्रः ॥

13. दिनकरस्तु ततोऽप्यभवत् सुतो
दिनकर-द्युति-भाङ् नरपालतः ।
अवनि-मण्डल-भूपति-मण्डली-
मुकुट-रत्न-विराजित-पत्‌कजः [3] ॥ [4]

14. यशकर्ण इहाभवत्ततो
यशसैवातिसमुज्ज्वलां भुवम् ।

राणा for denoting the completion of his feud with Mokul who enjoyed the title राणा। राणा ; skilful in warfare ; रण' जानातीति राणः।

1. सदा ?

2. Perhaps the nine Princes of Chitor who ascended the throne within the short period of fifty years and whose names are not known, are mentioned by name here.

3. कज means पद्म ; which grows in क or water.

4. M. द्रुत-विलम्बित ।

बुभुजे युग[1]-दीर्घ-बाहु-भृ-
न्निज-वीरत्वमवन् द्विषत्स्वपि ॥ [2]

15. ततस्तु **नागपालो**ऽभून्नागायुत-बलोत्कटः ।
शशास वसुधामेतां प्रजा धर्मेण पालयन् ॥ [3]

16. ततोऽभवत् पूर्ण-मनोरथोऽयं
कृपाण-पाणिः किल **पूर्णपालः** ।
पूर्णं सुखैः पालयतीति विश्वं
तत्-पूर्णपालत्वमधायि तेन ।

17. तस्मादभूदुग्रतरश्च **पृथ्वी-**
मल्लोऽरि-हस्तिष्विव हस्ति-मल्लः ।
ये युद्ध-मल्ला बल-दर्प-नद्धा-
स्तस्मादवापुः खलु भङ्गमेव ॥

18. तस्माद् **भुवनसिंहो**ऽभूद् धराधीशो महेन्द्रवत् ।
युधि भूपाल-मातङ्गाः पलायन्ते यदीक्षिताः ॥ [4]

19. तत्-सूनुरग्रः किल **भीमसिंहो**[5]
भयंकरो भीम इवाहितानाम् ।

1. AmarK., III 3. 24, p. 192, "यानाद्यङ्गे युगः पुंसि" ; see also क्षीरस्वामिन्'s interesting note on the same, op. cit ; cp. KalpDK. p. 104, v. 137 ; AbhCin, 3. 420, p. 302.

2. M. सुन्दरी or वियोगिनी ।

3. M. श्लोक ।

4. M. श्लोक ।

5. For a detailed account about him, see AnnRaj., p. 276 f. He fell in the battle, in 1303 A.D., against Alla-o-din.

एकातपत्रां[1] भुवमेत्य वीरो
निष्कण्टकां दीर्घ-भुजो[2] बुभोज ॥

20. तदङ्ग-जन्मा जयसिंह-राणो [3]
भुवं समग्रां प्रथितः शशास ।
जयो हि यस्मिन् स्थिरतामुपेत्य
पुनर्न कस्मिन् स्थिरतां बभाज ॥

21. तदात्मजः सागर-धीर-चेता
नाम्ना ततो लक्ष्मणसिंह[4] आसीत् ।
यो मेघ-नादं सुविजित्य गोभिः
स्थितो हि रामानुजवन्नरेन्द्रः ॥

22. तस्मान्महीयान् अरिसिंह-भूपो [5]
भू-मण्डलाखण्डलतां जगाम ।
लसद्द्विषत्-कुञ्जर-मस्तकोद्यन्-
मुक्ताभिराकीर्ण-पदाग्र-भूमिः ॥

---

1. Note the समाधि or Transferred Epithet here.

2. All the heroes are proverbially possessed of long arms; see the description of Arjuna in the MBh.; Ragh V.I. 13.

3. The favourite son भीमसिंह who survived his father, mother and brothers.

4. According to Tod, लक्ष्मणसिंह ascended the throne before भीमसिंह and अजयसिंह। सागर is not mentioned in the Annals.

5. See p. 280, AnnRaj, acc. to which he was the elder brother of अजयसिंह ।

23. ततोऽरिसिंहादभवद्धमीरः[1]
समिद्ध-तेजा इव शम्भुरोद्धः ।
शिरः-स्खलत्-स्वर्धुनि-सुप्रवाह-
पवित्रिताशेष-जगज्जनौघः ॥

24. यश्चैक-लिङ्गस्य शिवस्य लिङ्गं
पुनर्वशिल्वाहृतमुद्दधार ।
शिवाज्ञयैव प्रमथाधिनाथ-
सेना-विधिं स स्वयमन्वकार्षीत् ॥

25. हमीर-देवादलभत्[2] सुर-श्री-
र्यः चेतसिंहः[3] पितुरेव राज्यम् ।
यस्मिन् मही शासति वीर-वर्ये
स्थिता श्रुतौ तस्करता प्रजासु[4] ॥

---

1. Son of अरिसिंह and the Chundano Rajputnee. It was the last wish of his grandfather भीमसिंह that he would be offered the throne after the death of his uncle अजयसिंह। Thus was expelled from the throne सुजनसिंह one of whose descendants, the celebrated शिवाजी, the founder of the Mahratta nation, later on made a history of his own. The गुर्खाs of Nepal also originated from another Rajput prince who was also expelled from Chitor.

2. According to the dictum, अपि माषं मषं कुर्याच्छन्दोभङ्गं न जातु- चित्, the poetess makes अलभत अलभत् for the sake of metre.

3. See Ann Raj., p. 285. He ruled Chitor from 1364 to 1382 A.D. Worthy son of हमीर, he went on conquering regions after regions but unfortunately he lost his life in a family broil at the hands of one whose daughter he had intended to marry.

4. cp. RaghV. 1. 27.

26. लक्ष्य-व्यधान्[1] योध-गणान् विधत्ते
लक्षावधि द्राग् धनमत्र दत्ते।
यो लक्ष-वारं विनभज्ज शत्रू-
[2] ल्लक्षाभिधोऽस्मादुदभून्नरेन्द्रः॥

27. मकार-वाची खलु विष्णुशब्द
उकार-वाची किल शम्भुशब्दः।
तौ चेतसि स्वे कलयत्यमोक्षां
तस्मान्नृपो मोकल[3] इत्यभाणि॥

28. स मोकलः सर्व-गुणोपपन्नं
सम्प्राप पुत्रं किल कुम्भकर्णम्[4]।

---

1. व्यध means वेध ; see AmarK., 3. 2. 8, p. 184.

2. लक्षसिंह assassinated खेतसिंह and ascended the throne of Chitor in 1382 A.D. He was the founder of the mines of his country and a valiant king, he encountered Mahamed Shah Lodi. He contributed to the prosperity of his country in various ways.

3. He ascended the throne in A.D. 1397 against the interests of his elder brother चण्ड who promised to renounce his birth-right. The change of the rule of primogeniture almost broke the royal line. As his stepmother, however, realised her mistake at a time that was not too late for remedy, चण्ड came back to Chitor and drove off the usurpers, the father and brother of his step-mother. This powerful king was assassinated by the natural brothers of his father.

4. कुम्भ had to face difficulties at the beginning of his reign (1433 A.D.). He sought the help of the prince of

यः कुम्भ-जन्मेव विपक्ष-सैन्य-
महार्णवस्यान्य इहावतीर्णः ॥

29. यः कुम्भकर्णादपि युद्ध-शाली
यः कुम्भकर्णारि-मनाः[1] सदैव ।
यः कुम्भि-दाने[2] धृत-चित्त-वृत्तिः
स कुम्भकर्णेत्यभिधां बभार ॥

30. स रायमल्लो[3] गुरु-कुम्भकर्णाद्
भुवं समग्रां विधिवच्छशास ।
यं रायमल्लं प्रति मल्ल-योद्धा
धरा-तलेऽस्मिन् न बभूव कश्चित् ॥

Marwar which was a really right step to success in life. He married मीराबाई, the famous Hindu Female Saint and Poetess. He ruled for 35 years with triumphant glory but ended his life rather disgracefully—both for himself and for his son उदयसिंह, who assassinated him in A. D. 1468 and whose five years' reign at Chitor is a dark chapter in the Annals of Mewar.

1. कुम्भकर्णारि is राम। That he was extremely religiously-minded is evidenced by his monuments consecrated to religion and particularly, by his commentary on the गीत-गोविन्द, a devotional work (published by the निर्णय-सागर Press).

2. Who constantly offered gifts just as an elephant emits ichor. कुम्भिनो दानम् इव दानं तस्मिन्; note the pun on दान। In the case of the elephant, दान means ichor and in the case of the king it means gifts. कुम्भ-दाने? i. e., who liberally offered pitcherfuls of gold, silver, etc.

3. रायमल्ल was the heir-apparent of कुम्भकर्ण who exiled

31. तदङ्ग-जन्मा भुवन-प्रकाण्डः
संग्रामसिंहो[1] भुवमन्वशासीत् ।
म्लेच्छाधिपं योध-गृहीत-मुक्तं [2]
चकार कारुण्य-रसाभरात्[3] यः ॥

32. तेनाऽऽसमुद्रान्त-जिगीषुणा हि
भूपाल-लोको वशमप्यनायि ।
संग्रामसिंहेन गुणैकधाम्ना
रामाभिरामेण नृपोत्तमेन ॥

33. पार्थिवात् समभवत्ततः परं
दीप्तिमान् उदय-सिंह-भूपतिः[4] ।

---

his son for an apparently trivial offence. Raemul defeated Udaya and ascended the throne in 1530 A. D. He had three sons and two daughters. The sons made his life simply miserable. Surajmall, brother of the king, was at the root of all these troubles.

1. Better known as सङ्ग। He ascended the throne in 1509 A.D. He fought with Baber in 1528 A.D. It is suspected that he was administered poison by his ministers. His third son Ratna succeeded him in A.D. 1530, who was in his turn succeeded by विक्रमजित्, his brother in 1535. Then came to the throne the bastard वनवीर who tried to assassinate the posthumous son of सङ्ग, viz., Udaya.

2. पूर्वं योध-गृहीतः पश्चान्मुक्तः ; स्नातानुलिप्तवत् समासः ।

3. कारुण्यमेव रसः ; आ (समन्तात्) भरः—सह सुपेति समासः ।

4. Udaya ascended the throne of Chitor in 1541-42 A.D. He was really a worthless ruler, particularly in contrast with

येन विश्व-वलयैक-भूषणं
भूभृतोदयपुरं विनिर्मितम् ॥

34. [1] प्रतापसिंहोऽथ बभूव तस्माद्
धनुर्धरो[2] धैर्य-धरो धरित्रयाम् ।
म्लेच्छाधिपैः चत्र-कुलेन मुक्तो
धर्मोऽप्यथैनं शरणं जगाम ॥

35. प्रतापसिंहेन [3] सुरक्षितोऽसौ
पुष्टः परं तुन्दिलतामगच्छत् ।
अकबर-म्लेच्छ-गणाधिपस्य
परं मनः-शल्यमिवाभवद् यः ॥

Akbar, the Mogul emperor, who was ruling the Northern India at that time. He survived the loss of his country for five years and died when only 42.

1. प्रतापसिंह was offered the throne by Kishna against the express wish of उदयसिंह who wanted Jugmal to be the king.

2. By लक्षणा, it means here धनुर्धर-तमः ।

.3 Pratap was the miracle prince of Chitor who infused new spirit into his countrymen at the teeth of antagonism even from his blood relations, viz., the princes of विकानीर, अम्बर, माड़ीयार and his own brother सागरजी । Amidst such odd circumstances, the ruling genius of Pratap protected him as well as his country. He dictated that all the सीसोदियाs must leave aside their houses on the plains of Mewar and live with him in the hills. When मानसिंह, brother-in-law of Akbar, was refused the honour of dining with प्रतापसिंह, मानसिंह promised to see the downfall of Mewar and प्रताप even

36. अशेष-भू-मण्डल-मण्डन-श्रीः
समग्र-भूमावमरेन्द्र-कल्पः[1] ।
आसंस्तु तेनैव कृताः सुमार्गा
भूपैः स्व-वंश्यैरपि येषु चेले ॥

---

at the cost of his life,—in his own words if his name was मान। No sooner had he reported the matter to Akbar than he sent Prince Selim to take revenge for the insult flung at his maternal uncle by प्रताप। The consequence was the battle, in July, 1576 A.D., of Haldighat which has immortalised the name of प्रताप। When the gallant चेतक, प्रताप's steed, breathed his last, शक्तसिंह, a born enemy and kin of प्रताप, saved his life. प्रताप endured all sorts of difficulties that are even not imaginable, still he never submitted to his foe Akbar. His last permanent grief was that he found in Amarasimha an unworthy heir.

1. अमरसिंह succeeded his father प्रतापसिंह in 1597 A. D. As Akbar had consolidated his powers now, the remaining part of Akbar's reign (8 years) was rather a quite time for the राणा। Since then Jehangir kept him constantly busy in warfare, though he himself and his son Purbez were not infrequently defeated by the राणा। However, repeated attacks of the Mogul King wrecked the fortune and forces of Chitor so much so that when Khoorum, later on known as Shah Jehan, attacked her again in 1613 A. D., she could hardly resist the attack. Consequently Amara proved to be the unfortunate ruler of Mewar who had to exchange greetings with the Mogul emperor. His son जगत्सिंह was to be sent at his 12th year to the court of Jehangir to pay him homage on his behalf.

37. तस्मादभूत् कर्ण-समान-दान-
प्रवाहभृद् भूभृदिहैव कर्णः[1] ।
ततो जगत्सिंह[2]-धराधिपोऽभूद्
भाग्याधिपोऽसावमरेन्द्र-कल्पः ॥

38. तेनोर्जिता षोडश-दान-माला
मान्धातृ-तीर्थादिवरेषु तेने ।
राजाङ्गनस्याग्रत एव विष्णोः
प्रासादमभ्रंलिहमाततान ॥

39. ततोऽभवद् भूमि-पतिः पृथिव्यां
धराधिराजः किल राजसिंहः ।[3]
येनेह पृथ्वी-वलयैक-रूपं
सरः[4] समुद्रोपममन्वबन्धि ॥

40. दिल्ली-पतेर्मालपुरः पुरं यद्[5]
बाढं बलद्-भूरि-बलस्य लुन्य ।

---

1. कर्ण became the ruler of Mewar in 1621 A. D.

2. जगत्सिंह succeeded his father कर्ण in 1628 A. D. He reigned for 26 years rather peacefully.

3. राजसिंह succeeded his father जगत्सिंह in 1654 A. D.

4. The lake called Rajsamudra was a national undertaking named after the then ruler राजसिंह। It was excavated to relieve the people of pestilence, famine, etc. The excavation continued for seven years.

5. He plundered मालपुर which was on the आजमीर frontier.

धराधिपत्यं विधिवद् विधाय
    शक्रासनस्यार्धमथाधितष्ठौ ॥

41. तदङ्ग-जन्मा जयसिंह-राणो[1]
    धुरं धरित्र्या विभराम्बभूव ।
    यो दान-दाक्षिण्य-गुणैक-सिन्धु-
    र्भाग्याधिको बुद्धिमतां वरिष्ठः ॥

42. नृणामहं भूमि-पति[2] र्यदुक्तं
    कृष्णेन सत्यं जयसिंह-राणे ।
    वचोऽस्ति यद् वेगवती तदीया
    सरः कृता सेतु-विबन्धनेन ॥

43. अमर-[3]नर-पतिस्तत्-सूनुरेवाभवद् यः
    सकल-नर-पतीनामेष मूर्धन्य आसीत् ।

---

1. जयसिंह succeeded his father राजसिंह in 1681 A. D. He had a miserable home-life. As a matter of fact, his son Amara actually led an army against him with the result that he had to be exiled from Mewar for the life-time of the ruling राणा ।

2. BhG., 10.27 This stanza does not make good sense as the first part of the verse does not seem to have anything to do with the second.

3. This turbulent prince, though suffering for his morally, unpardonable behaviour towards his father tried his level best to liberate Mewar from Mogul rule. He vehemently protested and led a serious campaign against the re-introduction of the Zezeya tax by the Mogul ruler Ferocksere.

विधि-विरचित-रेखां यो दरिद्रो भवेति
स्व-विहित-बहु-दानै रर्थिनामावमार्ष्टि ॥[1]

44. शिव-प्रसादाद् वर-सद्विलास-
पदाभिधं सौधमथातनिष्ट ।
स राज-राजाद्रि[2]-समान-मानो
महेन्द्र-तेजा अमरेश-राणः ॥

45. अन्तस्तडागं[3] जग-मन्दिरं यन्-
मध्ये-समुद्रं रजतोच्चयः किम् ।
अकारि तेनामरसिंह-नाम्ना
विभाति वैकुण्ठमिव द्वितीयम् ॥

46. अथामरेन्द्रस्य सुरेन्द्र-कल्पो
हठादसौ शाहपुरं बभञ्ज ।
ज्वलद्धुताशावलि-दिग्ध-दीर्घ-
स्तम्भं बभौ किंशुकयुग्वनं वा ॥

47. अखण्डिताङ्गं भुवन-प्रकाशं
विस्तारिताशं[4] किरणैक-रम्यम् ।

---

1. M. मालिनी ।
2. i.e. कैलास ।
3. तडागस्य अन्तः अन्तस्तडागम् । अव्ययमिति योग-विभागात् समासः ।
4. The moon, which extends the horizon.

य: कीर्तिं-चन्द्रं प्रविधाय भूमौ
बलारि-लोकं[1] बहु-वित्तदोऽगात् ॥

48. वंशो विस्तारितां यातु राण-भूमि-भुजामयम् ।
यावन्मेरुर्धरा-धारी यावच्चन्द्र-दिवाकरौ ॥[2]

इति **देवकुमारिका**-नाम-राज-मातृ कृत-**वैद्यनाथ-प्रासाद-प्रशस्तौ** वंश-वर्णनम् ।

---

1. The region of बलारि i.e. Indra ; so इन्द्र-लोक is meant here.

2. अनुष्टुप् ।

अथ द्वितीय-प्रकरणम् ।

49. तदङ्ग-जन्मा भुवनैक-वीरो
भू-मण्डलं भूषयतीह नित्यम् ।
संग्रामसिंहः श्रुत-शास्त्र-धर्मा[1]
धर्मावतारः प्रथितः पृथिव्याम् ॥१॥[2]

50. मुन्यङ्ग-समेन्दु[3]-युताब्द-शुक्र[4]-
मासे सिते नाग-तिथौ[5] गुरौ च[6] ।
पट्टाभिषेकोत्सव-सन्मुहूर्तं[7]
संग्रामसिंहस्य शुभं तदासीत् ॥२॥

1. मर्मा ?

2. The metre used in this canto is either इन्द्रवज्रा, उपेन्द्रवज्रा, or उपजाति, their combination except in a few verses, where the metres will be separately noted.

3. मुनि = 7, अङ्ग = 6, इन्दु = 1.

Therefore the date of संग्रामसिंह's accession to the throne is the 1767 Samvat i. e. 1710-11 A. D. Acc. to the AnnRaj., Samgrama reigned from 1716 A. D.—1734 A. D.

4. i. e. ज्येष्ठ-मास ।

5. i. e. the अष्टमी ।

6. i. e. Thursday.

7. So the coronation of संग्रामसिंह took place on Thursday, the eighth day of the white half of the moon in the month of ज्येष्ठ in 1710-11 of the Samvat era.

51. पुरोहितः श्री-सुख-राम-नामको
 वृद्धः सुराणामिव यो बृहस्पतिः ।
सर्वं तनोति स्म विधिं विधानवित्
 पट्टाभिषेकोत्सव-योग्य-मन्त्रतः[1] ॥३॥[2]

52. तीर्थोदकैः काञ्चन-कुम्भ-संस्थै-
 र्मूर्धाभिषिक्तोऽथ नृपः स-मन्त्रैः ।
ततस्तु नैपथ्य-विधिं दधानो[3]
 [4]घर्माभिमुक्तार्क इव व्यराजत् ॥४॥

53. अशोभतासौ भ्रमु[5]-कामुकेन
 मतङ्गजेनैव मदोत्कटेन ।
क्रामन् पुरीं देव-पुरीमिवेन्द्रो
 लोकाभिरामां नर-देव-नद्धाम् ॥५॥

---

1. For the Vedic sources of these mantras, see TaitSamh 1. 8; TaitBrah. 1. 6-8; PancBrah. 18. 8-11; AitBrah. 7. 13-8; SataBrah 5; 2. 3-5. 5. ApasSS. 18; BaudhSS 12; KatSS. 15; AsvSS. 9. 3, 4; SanSS 15. 12-27; 16. 18; LatSS. 9. 1-3; VaitS. 36. ManSS. 9; KatSamh. 15; MaitSamh. 2. 6; VajSamh. 10. 10.

2. M. वंश-स्थविल ।

3. Having put on (royal) robes.

4. घर्म means summer; see AbhCin. 2. 218, p. 127. So घर्माभिमुक्तार्क would mean the sun in the rainy reason.

5. अशोभयत् सोऽभ्रमु—? अभ्रमु means पूर्व-दिक्-करिणी; so her lover is पूर्व-दिग्-गज i. e., ऐरावत। Cp. AmarK., 1. 1. 46, p. 10. "ऐरावती ····· अभ्रमु-वल्लभाः ।"

54. यस्याभिषेकाम्बु-समार्द्र-वेदी
यावन्न चाऽऽश्यायत[1] तावदेव ।
सुदुःसहः शत्रु-गणैः प्रतापो
दिगन्तराण्येव समभ्यगच्छत् ॥६॥

55. ततो निजस्योद्धत[2]-वंश-नाम-
धरं महोग्रं रावलेश[3]-पुत्रम् ।
मेवातिनामेव पराजयाय
संग्राम-[4]नामानमुपादिशत् सः ॥७॥[5]

56. कायस्थ उग्रः किल कान्यजिद् य-
स्तमादिशद् दुष्ट-वधाय वीरम् ।
गतौ तु युद्धाय महौजसौ तौ
यत्रास्ति मेवातिगणः स दृप्तः ॥८॥

1. श्यै is a गत्यर्थक root ; when preceded by आ—it, however, means to dry up, e. g. पयस्याऽऽश्यान-कर्दमान्, RaghV. iv. 24.

2. The reading निजस्य is wrong, both grammatically and in sense.

3. रा. should be र ; the line is, as at present, metrically defective.

4. This संग्राम is रावलेश-पुत्र संग्राम and not identical with the king.

5. See verses 9-10, प्रकरण 4.

57. म्लेच्छाधिपैस्तैरपि युद्ध-दक्षैः
संग्राममसिंहस्य च योद्धृ-मुख्यैः ।
घोरं महा-चित्र-करं नियुद्धं[1]
देवासुराणामिव तत्र आसीत्[2] ॥८॥

58. तज्जन्य-भूमेरिदमन्तरालं
पतज्ज्वलज्ज्योतिरिव व्यरोचत्[3] ।
निस्त्रिंश[4]-बाणावलि-कुन्त-शक्ति-
प्रासादिभिस्तत्र दिवापि तून[5] ॥१०॥

59. दलेलखानो रण-रङ्ग-धीर-
स्तं मावसिंहो[6] युधि संजघान ।
स चावधीत्तं समरेऽपि देवा-
सुरेन्द्र-लोकं प्रतिजग्मतुस्तौ ॥११॥

---

1. Personal struggle or close fight.

2. चासीत् ? otherwise, the metre becomes defective.

3. The form may either be व्यरोचत (लङ्) or व्यरुचत् (लुङ्) । In either case, the metre remains defective.

4. It is a kind of weapon. See AmarK. 2, 8, 90, p. 135; also क्षीरस्वामिन्'s AmarKU on AmarK, op. cit; SasK. v. 682 p, 60; KalpDK. v. 282, p, 120; AnekSamg v. 759, p 107

5. लूनैः ? Otherwise it carries no sense.

6. रावसिंहः ?

60. स चित्रकूटाधिपतिर्बलौघ-
स्तद् यावनं सैन्यमपि व्यजैषीत्[1] ।
निशीथिनी-सम्भवमन्धकारं
सूर्यांशु-सन्दोह इवोदिताभः ॥१२॥

61. बन्दीमिवोद्गृह्य जय-श्रियं ते
म्लेच्छाधिपेभ्योऽथ नृपस्य योधाः ।
न्यवर्तयन्ताऽऽशु[2] रण-प्रदेशाद्
उद्धृत्य सर्वं शिबिरादिकं यत् ॥१३॥

62. जय-श्रिया संवृत-सुन्दराङ्गा
अनीनमन्[3] भूपमिहेत्य[4] वीराः ।
नृपोऽपि सुप्रीतमनास्तदानीं
यथार्ह-सम्भावनयाऽग्रहीत्तान् ॥१४॥

63. ततो निष्कण्टकां पृथ्वीमशासीत्[5] पृथिवीश्वरः ।
संग्रामसिंहो विहरन् स्वेच्छया मुदितो युवा ॥१५॥

---

1. व्यजेष्ट ?

2. न्यवर्त्तयन्त has for its object जय-श्रियं । It should have been really न्यवर्त्तन्त ।

3. अनीनमन् has श्रिया as its प्रयोज्य-कर्त्ता । Really it should have been अनंसिषुः ।

4. इह+एत्य ; एत्य=आ+इत्य ; acc. to ओमाङोश्च and अन्तादिवच्च— SidKaum—20 and 21.

5. अशिषत् ?

64. या क्षत्रियाणां किल शस्त्र-विद्या
अशिक्ष्यतासौ सकलाऽपि तेन ।
मुक्तः शरस्तेन विकृष्य वेगात्
स्थितिं लभेदेव[1] न कुञ्जरेऽपि ॥१६॥

65. विश्वम्भरोऽपि स्वयमेव तावत्
संग्रामभिं हेऽवनि-पाल-मुख्ये ।
तस्मिंस्तु विश्वम्भरण[2]-क्षमत्वं
निधाय लक्ष्म्या सुखमेव भुङ्क्ते ॥१७॥

66. नृपस्य मन्त्री च विदां वरिष्ठो
विहारिदासो नितरां सुधर्मा ।
कायेन वाचा मनसापि गोपी-
नाथं समन्वास्त इहावतीर्णः ॥१८॥

67. विहारिदासे वर-मन्त्रि-मुख्ये
सर्वाधिकारेषु नियुज्यमाने ।
विशोपका[3] (?) विंशतिरेव लेख्या
धर्मस्य सत्यस्य च शास्त्रविद्भिः ॥१९॥

---

1. लभेत् should be लभेत ; लभेतैव ?

2. The form is grammatically wrong.

3. These probably refer to the inscriptions circulated for the welfare of the subjects along with the sanction of the specialists.

68. तस्यैवानुमतोऽदत्त नृपो दानानि कानि च।
पर्जन्य इव सत्येभ्यो द्विजेभ्य ऋभु-नोदितः ॥२०॥[1]

69. "सदानुकूले"ति किरात-पद्य-[2]
मस्मिन् द्वये सार्थकतामवाप्तम्।
संग्रामसिंहे नृपतौ वरिष्ठे
विहारिदासे वर-मन्त्रि-मुख्ये ॥२१॥

70. संग्रामसिंह-प्रभुणा कथं कल्प-द्रुमः समः।
वाञ्छितार्थ-प्रदो ह्येष इष्टार्थाधिकदो नृपः ॥२२॥[3]

71. वर-नर-पति-सेविताङ्घ्रि-पद्मः
सकल-सुखैक-निधिः प्रतापशाली।
अमर-तनुज एष राज-राजो
हरिरिव शास्तु[4] बुधार्चितः पृथिव्याम् ॥२३॥[5]

इति श्रीदेवकुमारिका-नाम-राज-मातृ-कृत-वैद्यनाथ-प्रासाद-प्रशस्तौ महाराणा-श्रीसंग्रामसिंह-पट्टाभिषेकादिर्नाम द्वितीय-प्रकरणम्।

---

1. M. अनुष्टुप्।
2. सदानुकूलेषु हि कुर्वते रतिं नृपेष्वमात्येषु च सर्व-सम्पदः ; Kirat, canto I.
3. M. अनुष्टुप्।
4. जनान् इति शेषः।
5. M. पुष्पिताग्रा।

अथ तृतीय-प्रकरणम्

72. दाक्षिणात्य इह मन्त्र-शास्त्रविद्
दक्षिणादि-पद-मूर्ति-नामभृत् ।
यो द्विजाति-वर-मण्डली-वृतो
भाति भर्ग[1] इव पार्षदावृतः[2] ॥१॥[3]

73. ग्राम-वस्त्र-वर-भूषणादिभि-
स्तं सदा वरमसावपूपुजत् ।
चित्रकूट-पतिरेव स द्विजं
देव-वन्द्यमिव[4] पाद-शासनः ॥२॥[5]

74. वैद्यो वाग्भट[6]-सुश्रुता[7]त्रि-रचित-ग्रन्थादि-पारङ्गमो
यो लोकेष्विह मङ्गलं वितनुते नाम्नाऽप्यसौ मङ्गलः ।
तस्मै क्षीर-समुद्र-लब्ध-जनुषा तुल्या लसद्-बुद्धये[8]
भूपो ग्राम-वरेण-कार्मण-विधिं स ग्रामसिंहोऽकरोत् ॥३॥

---

1. i. e. शिव ।
2. i. e. surrounded with his associates, viz., the प्रमथs.
3. M. रथोद्धता ।
4. i. e. like बृहस्पति ।
5. पाकशासनः ? M. रथोद्धता ।
6. The author of अष्टाङ्ग-हृदय-संहिता and रस-रत्न-समुच्चय ।
7. The author of सुश्रुत-संहिता ।
8. तुल्याय सद्बुद्धये ? M. शार्दूल-विक्रीडित ।

75. संवत्-खाद्रि[1]-मुनीन्दुभिः[2] परियुतेऽब्दे शम्भु-सूनोस्तिथौ[3]
शुक्रे[4] मासि सिते[5]ऽतिपण्डितवरः शास्त्रार्थ-पारङ्गमः ।
काशीस्थोऽतितरां सुधीर्दिनकरस्तस्मै हिरण्याश्व-युग्-
ग्रामं विप्र-वराय यो नृप-वरः संग्रामसिंहो ह्यदात् ॥४॥[6]

76 खड्गोद्ग्राह-करः सुपण्डित-वरो न्यायाब्धि-मन्याचलो
योऽसौ भूमि-भुजां गुणैरतितरां सम्मान-पात्रं सताम् ।
तस्मै भूमि-सुरेश्वराय च सुखानन्दाह्व-भट्टाय सद्-
ग्रामं कीर्ति-समुज्ज्वलो नृप-वरः संग्रामसिंहोऽददात् ॥५॥[7]

---

1. The अद्रिs may either be 7 or 8. For 7, see MatP., chap.
75— "महेन्द्रो मलयः सह्यः शुक्तिमानृक्षमानपि ।
विन्ध्यश्च पारिपात्रश्च इत्येते कुल-पर्वताः ॥"
For 8, cp. MohM.,
"अष्ट-कुलाचल-सप्त-समुद्रा ब्रह्म-पुरन्दर-दिनकर-रुद्राः" । etc.
Here we accept 8 as the right figure as that would agree with the date that History gives us. As संग्रामसिंह was coronated in 1816, an incident that is mentioned at the beginning of chap. II of this book, the subject mentioned in the third chapter could historically take place after 1816.

2. ख=0, अद्रि=8, मुनि=7, इन्दु=1. The year is 1780 of the संवत् era i. e. 1724-25 A. D. in accordance with the dictum अङ्कस्य वामा गतिः ।

3. i. e. the तिथि of गणेश, the 4th day of the white moon.

4. i. e. ज्यैष्ठ ; cp. AmarK ; "ज्यैष्ठे शुक्रः", 1. 316, p. 22.

5. On Friday, cp. "सित-शनि-कुज-जीवार्कास्त-इन्दुर्नराणां", etc.

6. M. शार्दूल-विक्रीडित ।

7. M. शार्दूल-विक्रीडित ।

77\. वाजपेय[1]-मुख-यज्ञ-याज्ञिने[2] पुण्डरीक इति नाम बिभ्रते ।
ग्राममेव सित[3]-वाजि-संयुतं चन्द्र[4]-पर्वणि समार्पयत् प्रभुः ॥६॥[5]

1\. For the वाज-पेय sacrifice, see KathSamh, XIV; MaitSamh, I, 11; VajSamh, IX, 20; TaitSamh, I, 7; TaitBrah, I, 3.7; SataBrah, V, 2.1; ApasSS, XVIII; BaudhSS, XI; ManSS, VII; KatSS, XIV; AsvSS, IX; SankSS, XVI; LatSS, V, 12; VaitS, XXVII.

It is of interest to note that some texts place the वाज-पेय above the राज-सूय and advocate for it the paramount lordship, while by the latter mere kingship is conferred. But other texts take the वाज-पेय to confer paramount lordship and the राज-सूय universal sovereignty, like that of वरुण; Tait Brah, II, 7; SataBrah, V. 1. However, there are reasons to believe that the वाजपेय was performed by the king before the राज सूय and by the ब्राह्मण before the बृहस्पति-सव; AsvSS., ix. 9. 19. For the बृहस्पति-सव, see JaimBrah., ii. 128-30; PancBrah., xvii, 11; TaitBrah., ii. 7. 1; KathSamh, xvii, 7; BaudhSS., xviii. 1.

2\. Some word meaning ऋत्विजे is meant here.

3\. The gift of white horses in itself counts for high religious merit. It is one of the महा i.e. great gifts. See दिवाकर's दान-चन्द्रिका, p. 19. For the gift of lands, see p. 51, op. cit. See also गोविन्दानन्द-कविकङ्कण-आचार्य's दान-क्रिया-कौमुदी, महीधर's दान-संग्रह, भगवन्त-भास्कर's दान-मयूख and the दान-खण्ड of the चतुर्वर्ग-चिन्तामणि of हेमाद्रि for details.

4\. During the lunar eclipse

5\. M. रथोद्धता ।

78. राजतीनाञ्च मुद्राणामयुतं चन्द्र-पर्वणि[1] ।
पुण्डरीकाय यज्ञार्थमदात्[2] स ग्राम-भूपतिः ॥७॥[3]

79. अथागमत् कैश्चिदह्नोभिरासीत्[4]
पुवीत[5]मर्धोदय[6]-नाम पर्व ।

---

1. For the gifts on this occasion, cp. Devala as quoted in the TithT. (तिथितत्त्व) by रघुनन्दन, p. 152,

"राहु-दर्शन-संक्रान्ति-विवाहात्यय-वृद्धिषु ।
स्नान-दानादिकं कुर्युर्निशि काम्य-व्रतेषु च" ;

cp. also ब्रह्मवशिष्ठ—

"ग्रहणोद्वाह-संक्रान्ति-यात्रादौ प्रसवेषु च ।
दानं नैमित्तिकं ज्ञेयं रात्रावपि तदिष्यते",

as quoted in the DanD.

The gift of silver counts for immense religious merit, cp. DanKK., p. 8.

2. यज्ञार्थम् here means the sacrifice to be performed for the good of the ब्राह्मण himself, not of the king. The king makes the gift to help the ब्राह्मण in his performance.

3. M. श्लोक ।

4. अगमत् goes with पर्व ; and आसीत् with the second part of the verse, the subject being नरेन्द्र । The use of आसीत् in the 1st line involves दूरान्वय-दोष ।

5. पवित्रम् ?

6. Cp. PasNA., as quoted in the Tith T.—

"अमार्क-पात-श्रवणैर्युक्ता चेत् पौष-माघयोः ।
अर्धोदयः स विज्ञेयः कोटि-सूर्य-ग्रहैः समः ॥"

दानोदकोत्सर्ग[1]-मना नरेन्द्रो
घर्मात्यये मेघ इवाधिक-श्रीः ॥८॥[2]

80. अथो महादेव-परैक-चित्तो
देवाभिरामो भुवि देवरामः ।
द्विजाग्रणीः पुण्यबलस्तदानीं
तुलातिरूढो[3] विधिना क्रषीष्ट ॥९॥[4]

---

1. In the अर्धोदय, gifts count for much religious merit ; cp. the SkanP.,

"अर्धोदये तु संप्राप्ते सर्वं गङ्गा-समं जलम् ।
शुद्धात्मानो द्विजाः सर्वे भवेयुर्ब्रह्म-सम्मिताः ।
यत्-किञ्चित् क्रियते दानं तद्दानं मेरु-सन्निभम् ॥"

The gift of mountainous heaps of sesamum on this occasion is specially prescribed ; see DanC. of दिवाकर, p. 62.

Every gift is to be accompanied with the offerings of water ; so here दानोदकोत्सर्ग means a large number of gifts. For such "पदार्थे वाक्य-रचनम्", cp. KavP., अष्टम उल्लास, p. 425.

2. BhatK., canto I.

3. i. e. तुला-दान । See दिवाकर's DanC., f. 5, 10 f. for details ; for the prayoga, see f. 12 ff.

4. व्यकार्षीत् । क्रषीष्ट is the आशीर्लिङ् form of कृ ; it does not make any proper sense here ; for the uses of आशीर्लिङ्, see Ast., 3. 3. 173 ; SidKaum., 2195 ; KatS., आख्यात 15 ; MugB., सूत्र 960, p. 693.

81. द्विजाय सत्-पात्र-वराय देव-
रामाय तस्मै नर-वाह्य-यानम् ।[1]
ग्रामं हनूमंतिय-नाम-भाजं
संग्रामसिंहश्च समार्पयत् सः ॥१०॥

82. ब्रह्म-ज्योतिर्विवर्तस्य गुणाः सर्वोऽप्यशेषतः ।
देवरामस्य विप्रर्षेर्वक्तुं केनेह शक्यते ॥११॥[2]

83. ज्योतिः-शास्त्र-विदां वरः सुमतिमां[3]स्तत्त्वार्थवित् कोविदः
शिष्याणां प्रतिपाठनेऽतिचतुरो[4] भूभृत्-सभा-भूषणम् ।
तस्मै पात्र-वराय **भट्ट-कमलाकान्ताय** चार्धोदये
ग्रामं यस्तिल[5]-पर्वतादि-सहितं संग्रामसिंहोऽददात् ॥१२॥[6]

84. **मोरडो**-संज्ञया ग्रामं विश्रुतं विश्व-मण्डले ।
कमलाकान्त-भट्टाय संग्रामेशोऽददात् प्रभुः ॥१३॥[7]

---

1. i. e. the gift of a palanquin. For its प्रयोग, see दिवाकर's DanC. p. 24; DanKK. p. 66, "शिविकायाः प्रदानेन वह्निष्टोम-फलं लभेत्."

2. M. अनुष्टुप् ।

3. Grammatically wrong. The word should be either सुमति or मतिमान्; cp. वामन's KavAlam., न कर्मधारयान्मत्वर्थीयो बहुव्रीहिश्चे दर्थप्रतिपत्ति-करः" ।

4. One of the six principal duties of the ब्राह्मण, cp. ManDS.

5. This is specially enjoined in the treatises on दान; see दिवाकर's DanC. under the heading "अर्धोदये तिल-पर्वत-दानम्" । For the general offering of the sesamum, see op. cit. under the heading "तिलाचल-दानम्" ।

6. M. शार्दूल-विक्रीडित ।

7. M. अनुष्टुप् ।

85. हेम[1]-हस्ति[2]-रथ[3]-दानमाहृतो
दीप्तिमानवनि-पाकशासनः ।
बन्धुरोद्धुर-समिद्ध-सिन्धुरा-
नेक-लिङ्ग-शिव-तुष्टयेऽददात् ॥१४॥[4]

86. श्रीमत्-संग्राम-नृपतिर्जीयात् स शरदां शतम् ।
पात्राय प्रत्यहं दत्ते हेम-मुद्रा-युताञ्च गाम्[5] ॥१५॥[6]

इति—श्रीवैद्यनाथ-प्रासाद-प्रशस्तौ दान-प्रशंसा-प्रकरणम् ॥३॥

---

1. DanKK ; p. 51 ; DanC., p. 51.
2. DanC ; p. 22 ; DanKh. ; DanS.
3. Not specially enjoined in the treatises on gifts.
4. M. रथोद्धता ।
5. For गो-दान, see DanC., p. 43 f. ; DanKK., p. 53
6. M. अनुष्टुप ।

अथ चतुर्थ-प्रकरणम् ।

87. संग्रामसिंह-जननी चाहुवाणान्वयोद्भवा ।
पितुर्वंशोद्भवस्तस्या अतः परमिहोच्यते ॥१॥[1]

88. पुरा महांस्तक्षक-नाग-राज
उत्तङ्क-नाम्नः किल कर्ण-भूषाम् ।
हृत्वाऽगमद् भूतलमेव सद्यो
मुनिस्ततस्मातितरां चुकोप ॥२॥[2]

89. काष्ठं गृहीत्वाथ खनन्तमुच्चै-
र्मुनिं विलोक्याथ सुराधिराजः ।
द्विजे कृपा-बद्ध-मना दयालु-
र्वज्रं मुमोचाथ धरा-विदारि ॥३॥

90. तेनैव मार्गेण च लब्ध-भूषो
द्विजः परं तुष्ट-मना बभूव ।
तद्-गर्त-पूर्त्यै तु वशिष्ठ-नामा
यत्नं च लोके कृपयाऽन्वतिष्ठत् ॥४॥

91. हिमालयं याचितवान् मुनीन्द्र-
स्तद्-गर्त-पूर्त्यै स तमेकमेव ।

---

1. M. अनुष्टुप् ।
2. M. उपजाति, combination of इन्द्रवज्रा and उपेन्द्रवज्रा ।

दत्तेन तेनाद्रि-वरेण गर्तं-
पूर्तिं विधायाहित-कृत्य[1] आसीत् ॥५॥

92. भुवोऽथ रक्षार्थमनल्प-बुद्धि-
र्मखं दधौ वीर-वरस्य लिप्सुः[2] ।
हवींषि तस्मिन्नजुहोत् सुमन्त्रै-
रमोघ-सिद्ध्यर्थं-करैर्वशिष्ठः[3] ॥६॥

93. तस्मादकस्मादथ वह्नि-कुण्डात्
कृतान्त-तुण्डादिव चण्ड-रूपः ।
दोष्णाश्च बिभ्रच्चतुरोऽवतीर्णः
ख्यातोऽत्र तस्माद् भुवि चाहुवाणः[4] ॥७॥

94. स चाहुवाणः प्रथितोऽत्र नाम
धरामरश्च चतुरङ्ग-संज्ञः ।

---

1. He had his duty performed.

2. According to the KatPar, वीरवरस्य is here सम्बन्धे षष्ठी; see सूत्र 64, pp. 293—94; cp. सत्यानुरक्ता नरकस्य जिष्णवः, SisV., 12.3. According to पाणिनि 2.3.69 and SidKau, 627 "न लोकाव्यय-निष्ठा-खलर्थ-तृणाम्", the षष्ठी here cannot be कर्मणि षष्ठी, because लिप्सु has the termination उक । Cp. MugB., सूत्र 335, p. 246 । This is to be supported as an instance of विवक्षायां षष्ठी ।

3. अर्थ here means necessity, सिद्धिरेव अर्थः, तत्-करैः ।

4. Earlier name चाहमाण । Contracted form चौहान । Cp. this legend with the popular one given in the चांद राइसा or पृथ्वीराज राइसा and other late documents.

आ-सङ्गरे[1] यत्र वरेऽथ राजा
श्रियं दधे वीर-वरैर्वृतः सन् ॥८॥

95. तदन्वयात् चीर-महार्णवादिव [2]
नृपाधिनाथोऽभ्युदियाय भूमौ।
संग्राम-रावः खलु भूरि-तेजाः
स चित्रकूटाधिपमन्वगाच्च[3] ॥९॥

96. तं चित्र-कूटाधिपतिः (?) समीच्य
योद्धारमुन्नद्ध-बल-प्रभावम्[4]।
अस्थापि राज्ञा बहु-मान-पूर्वं
स चाहुवाणान्वय-वंश-दीपः ॥१०॥

97. तत्-सूनुरुग्रः परम-प्रतापी
प्रताप-रावो रव-रुग्ण[5]-शत्रुः।

---

1. In the fight for wealth.

2. Metre defective; the पाद consists of 12 syllables.

3. i. e., he followed संग्रामसिंह of Mewar. See प्रकरण ii. v. 7.

4. बल means here physical force as distinguished from प्रभाव, royal prowess; cp. स प्रभावः प्रतापश्च यत्तेजः कोश-दण्डजम्, AmarK., II. 8. 20, p. 125.

5. रुजो भङ्गे; see SidKaum., तुदादि-गण, 1417, p. 412. रुग्ण, therefore, means भग्न, vanquished or defeated.

चातुर्य-वित्तैक-निकेतनं[1] यः
[2] सुनीति-नैपुण्य-विधिर्विधिज्ञः ॥११॥

98. स राव-रावः[3] प्रसमिद्ध-तेजा
लेभेऽथ पुत्रं बलभद्र-राज्ञः[4]।
कृष्णाग्रजान्यून-बलत्व-हेतो-
स्तेनाप्यवाप्ता[5] बलभद्र-संज्ञा ॥१२॥

99. तदात्म-जन्मा किल रामचन्द्रः
श्रीराम-पादाम्बुज-चित्त-वृत्तिः[6]।
धुर्यो महा-वीर-व्रतत्व-भाजां
पुण्याधि-चित्तैक-रुचिर्बभूव[7] ॥१३॥

---

1. पात्रं, भाजनं, निकेतनं, etc., are अजहल्लिङ्ग words; but sometimes these words change their genders "औपचारिकाः क्वचित् स्व-लिङ्गं जहति," ; cp. गुणवत्युपाय-निलये in मुद्रा-राक्षस, प्रस्तावना।

2. नीतिश्च नैपुण्यञ्च, नीति-नैपुण्ये, तयोर्विधिः, शोभनो नीति-नैपुण्य-विधिर्यस्य सः। निधिः ?

3. रावेषु रावः।

4. संज्ञं ?

5. अपि is redundant here. It is used for the sake of पाद-पूरण।

6. अम्बुजे चित्त-वृत्तिर्यस्य सः; व्यधिकरण-बहुव्रीहि। But the व्यधिकरण बहुव्रीहि other than those that end in जन्म, etc., (जन्माद्युत्तर-पद, e. g. शर-जन्मा) have no grammatical support; cp. वामन's काव्यालङ्कार-सूत्र, "अव्ययौ बहुव्रीहिर्जन्माद्युत्तर-पदः।"

7. The sense is clear but the language is defective.

100. तस्यात्मजः सबल-सिंह इतीरिताह्वो[1]
धाम श्रियाश्च यशसाश्च महा-गुणानाम्[2] ।
यः साम-दान-विधि-भेद-विनिग्रहाणां
सम्यङ्-नियोग-विधिवित् प्रबलो बभूव ॥१४॥

101. तस्यात्मजोऽभूत् मुलतान-सिंहः
स्थानं तदीयं विधिवत् प्रशास्ति ।
अर्धोदये [3]रूप्य-तुलादि-दाना-
बलिर्वितेने विधिनाऽथ ते[न] ॥१५॥

102. तस्माद् गुणाढ्यैः सबलाभिधानाद्
रमेव साक्षादुदिताऽभवद् या ।
पितुर्गृहेऽवर्धत सद्-गुणौघै-
र्नाम्ना युता [4]'देव-कुमारिकेति ॥१६॥

103. पित्राऽथ दत्ता सबलेन राज्ञा
वराय योग्यामरसिंह-नाम्ने ।

---

1. ईरित means कथित, described, designated ; आह्वा name ; so ईरिताह्व means one who is called (सबलसिंह) ।

2. For these technical terms relating to politics, see AmarK., ii. 8. 21, p. 125 ; MatP., राज-धर्म, chap. 196.

3. For the अर्धोदय-योग, see footnote 6, p. 27.

4. The prose-order is : सद्-गुणौघैर्युता देवकुमारिकेति नाम्ना पितुर्गृहेऽवर्धत ।

भीष्मेण कृष्णाय महोग्र-धाम्ने
धामाभिरामा किल रुक्मिणीव[1] ॥१७॥

104. ततोऽग्र-राज्ञी जयसिंह-सूनो-
र्जाता महा-पुण्य-पवित्र-मूर्तिः ।
रतीव साक्षान्मकरध्वजं तं
संग्राम-सिंहं सुतमाप दीप्रम् ॥१८॥

105. वैकुण्ठ-लोकं श्रयति प्रजेशे
भूपाधिनाथेऽमरसिंह-राज्ञि[2] ।
तदात्मजः शक्र इवाथ पृथ्वीं
दिवं[3] दिनेश-प्रतिमः प्रशास्ति ॥१९॥

106. माता तदीयाथ विचार्य चित्ते
धर्मार्थ-बुद्धिं विदधाति नित्यम् ।
उत्कर्षमापादयति क्षणेन
धर्मो जनैराचरितो हि सम्यक्[4] ॥२०॥

---

1. For details, see पद्म-पुराण, उत्तर-खण्ड, chap. 67, "विदर्भ-राजो धर्मात्मा", etc.; BhagP., 10.54.35; Contri. of W. to S. L., vol. VII, pp. 42—43.

2. अमरसिंह-राजे ?

3. Also स्वर्ग। Here स्वर्ग ; refer to AmarK.

4. The only अर्थान्तर-न्यास अलङ्कार in the whole book.

107. तुला-त्रयं [1]राजतमुद्विधाय
दानान्यनेकानि च सद्-व्रतानि ।
शिवालयस्योद्धरणाय बुद्धि-
र्दध्रे तया तीर्थ-वरस्य सिद्धेः ॥२१॥[2]

108. पूर्वां तुलां साऽमरसिंह-भर्तु-
र्निर्देशतोऽधत्त मुदैव राज्ञी ।[3]
तया द्विजालिः [पृ]थिवीव स्रष्ट्रा
पुष्टाऽभवत् तुष्ट-मना नितान्तम् ॥२२॥

---

1. For तुला-दान, see DanC. of दिवाकर, f. 5f. ; for the प्रयोग, see op. cit., f. 12f. See also दान-खण्ड of चतुवर्ग-चिन्तामणि, दान-क्रिया कौमुदी of गोविन्दानन्द, etc.

2. सिद्धेः तीर्थवरस्य शिवालयस्य i.e. the temple of शिव, the principal means of salvation.

3. The woman has every right to offer sacrifices. But whereas the maiden (see the prayoga of the साकमेध sacrifices as followed by the white Yajurvedic schools ; SatSS., vol. V., p. 238, ll. 1—2 ; cp. ApSS, xx. 15, vol. III, p. 159 ; Rāmā., वेदवती's penances and ascetic vows, etc., 7th book, sarga 17 ; KalkiP., 1.8) and the ब्रह्म-वादिनी (SamsRM., vol. I, p. 165, l. 6.) can offer sacrifices in their own exclusive personal rights, the wife cannot do so. The husband and the wife are mutually dependent in sacrificial matters. See in this connection, पाणिनि, 4. 1. 33 ; KatSS, 130, Chow. ed., p. 47 (even after the death of the wife, the husband must have her substitute) ; RV., viii. 31.8, I. 72.5, I. 83.3, 1.131.3, v. 43.15, viii. 31 ; MaitSamh, 1.4.3 (p. 51,4), cp. 1.4.8 (p. 56, 10) ; KathSamh., 5.4 (p. 46) ; TaitBrah, 3.7.5. 11, ApSS, 3. 9. 10 ; vol. 1, p. 159 ;

109. तुला द्वितीयापि तया व्यधायि
श्री-एक-लिङ्गेश्वर-सन्निधाने ।
ग्रहे[1] विधोश्चन्द्र-कुमारिकाख्यां[2]
सुतां च पौत्रैः[3] विधिवद्विधायं ॥२३॥

110. तुलां तृतीयां विधिना व्यकार्षीत्
संग्राम-सिंहस्य नृपस्य माता ।
अर्धोदये पर्वणि चान्य-दानैः
सहैव सा देव-कुमारिकेयम् ॥२४॥

111. ईशो हि कान्त्यारमतीति[4] हेतोः
श्रीशारम-ग्राम-वरो य आस्ते ।
शिव-स्थितिं तत्र विलोक्य देव्या
प्रासाद-सिद्ध्यर्थमकारि बुद्धिः ॥२५॥

ManSS, I. 3.5.5 ; KatSS, 20.8.24—27, p.981, Weber's ed.; ManDS., ix. 96, BaudhDS., 1.7.15. 10 and Govinda's comm. on the same; GautDS., iv.7 and viii. 16 ; NarDS., xii. 40; ManDS., III. 30 ; YajnS., 1.60 ; Haradatta on AsvGS., p. 21, sutra 15, Triv. ed , UnavSamh., p. 65 ; Visnu, cp. xxv, 2 (the wife should observe the same vows as her husband) ; Manu (v. 66, p. 208, NSP. ed.) ; Visnu (xxv. 15, UnavSamh., p. 66) and Bṛhad-DhP. (p. 317, v. 8 : the wife should not perform sacrifices, observe vows and fast separately.)

1. i.e. ग्रहणे ।
2. चन्द्रकुमारिका was, therefore, the sister of संग्रामसिंह ।
3. Probably, the son of संग्रामसिंह ।
4. परस्मैपद, acc. to the rule "व्याङ्परिभ्यो रमः १।३।८३।"

112. सुदृश्य-सर्वाहृत-रूप-राशिः
शिव-स्थिति-प्रोज्झित-कल्मषौघः ।
सुवर्ण-शृङ्गी प्रततादुभुत-श्रीः
प्रासाद [1]ईशाद्रिरिवाऽऽवभासे ॥२६॥

113. रायोप-नामा किल भू-सुरेशो
यः श्रीनिवासः शुभ-धर्म-धाम ।
तत् पुण्य-कर्माणि[2] कविः कथञ्चित्
संख्यां विधातुं निपुणोऽपि नेष्टे ॥२७॥

114. तं ज्ञाति-वर्गार्पित-सद्-दुकूल-
पात्रादिकं रायमिहोग्र-बुद्धिः ।
शिवालयस्योद्भव-कर्म-सिद्धौ
सा श्रीनिवासं कुशलं न्ययुङ्क्त ॥२८॥

115. तत्र स्वादूदकं कुण्डं व्यधत्त रावलात्मजा ।
धर्म-कर्मार्थ-सिद्ध्यर्थं जनानाञ्च सुखाप्तये ॥२९॥[3]

इति देवकुमारिका-नाम-राज-मातृ-कृत-वैद्यनाथ-प्रासाद-
प्रशस्तौ चाहुवाणोद्भव-प्रकरणं चतुर्थम् ॥

---

1. i.e. like कैलास ।

2. The poetess means कर्मणाम् here. Supply गणयित्वा as the verb governing the object कर्माणि ।

3. M. अनुष्टुप् ।

अथ पञ्चम-प्रकरणम् ।

116. अथ प्रतिष्ठां विधिवद् व्यकार्षी-
च्छुभे मुहूर्ते सति राज-माता ।
आहूय रावांश्च[1] पुरोहितादीं-
स्तान् [2]भूमि-गीर्वाण[3]-वरान् सुविद्यान् ॥१॥

117. तस्यास्ति[4] मन्त्री हरजीति-नामा
गुणाधिकः पुण्य-भृतां वरिष्ठः ।
यः सर्व-कार्याणि निदेश-मात्रात्
सदा करोत्येव सुबुद्धि-राशिः ॥२॥

118. प्रेमाभिधा कापि च राज-मातु-
र्विश्वास-पात्रं[5] परिचारिकाऽभूत् ।
तस्याः सुतो बुद्धि-बलैक-सिन्धु-
र्लोकैर्यं ऊदाभिधयाऽभ्यधायि ॥३॥

---

1. i.e. the Princes of the राव family, being the maternal side of the ruling राणा संग्रामसिंह ।

2. i.e. प्रसिद्धान् । The omission of यत् according to the dictum, "प्रक्रान्त-प्रसिद्धानुभूतार्थस्तच्छब्दो यदुपादानं नापेक्षते ।"

3. i.e. ब्राह्मण ।

4. तस्यास्तु ? तस्य, as it stands, may refer to संग्रामसिंह acc. to the doctrine mentioned in note 2 above.

5. This is an अजहल्लिङ्ग word.

119. जटाभिधं बुद्धिमतां वरिष्ठं
तदर्ह-वस्तु-प्रतिपादनेषु ।
समादिशत् सर्व-गुणोपपन्नम्
उदार-चित्ता जननी नृपस्य ॥४॥

120. जटाभिधानोऽतितराञ्च दक्ष-
स्तत्-कर्म[1]-सिद्धौ कुशलस्तरस्वी ।
पुञ्जीकृतान् वस्तु-चयान् समग्रान्
बुद्ध्याचिनोत् राव[2]-हितार्थ-बुद्धिः ॥५॥

121. यज्ञाङ्ग-सामग्र-विधिं व्यधत्त
पुरोहितः श्री-सुखराम-संज्ञः ।
संग्राम-सिंहस्य यथैव जिष्णो-
र्मंत्री-महेन्द्रस्य गुरुर्गुरुर्यः ॥६॥

122. विचार्य तेनाथ पुरोहितेन
वृता द्विजास्तत्र विशिष्ट-कल्पाः ।
द्वि-जाति-सङ्घः खलु सर्व-वेद-
पारायणं[3] चात्र समभ्यगोष्ट ॥७॥

123. वेद-ध्वनिः सोऽप्यथ तूर्य-नादैः
संवर्धितोऽशोभत दिग्विदिक्षु ।

---

1. i.e. प्रतिष्ठा ।

2. By enhancing the reputation of the राव princess, he helped the cause of the राव family as it were. V.r. सर्वं ।

3. i.e. the complete text, see AmarK., III 2. 2, p. 183.

केका-रव: सु-स्वन ऊर्जिताङ्गो
घनाघनस्य [1]स्तनितैरिवेह ॥८॥

124. हव्यैर्हुतैश्चातितरां स-मन्त्रैः
सौहित्य-भाजस्तु सुरा अभूवन् ।
भोज्यैरनेकै रचितैश्चतुर्धा
वर्णाश्रमा भूमि-गता इवात्र ॥९॥

125. अथाभ्यगच्छत् किल राज-माता
वेदीं च तत्-कर्म-विधिं विधित्सुः ।
पुरोहितस्यानुमतेन दानै-
र्धरा-सुराणामपि तर्पणाय ॥१०॥

126. तुलां चतुर्थीमपि तत्र देवी
चरीकरीति[2] स्म विधि-प्रयुक्ताम् ।
एकीकृतः पुण्य-यशः-समूहः
स रूप्य-राशिस्तुलितो विभाति ॥११॥

---

1. i.e. of rainy cloud.

2. This is the यङ् लुक् form of the root कृ, see DhatRKD., p. 529 ; cp. Ast., 2.4.74 and SidKau., 2650, यङोऽचि च ; also Ast., 7.4.91 and SidKau., 2652, 'रुग्रिकौ च लुकि' and Ast. 7.4.92 and SidKau. 2653, ऋतश्च।

Acc. to SidKau. the following forms of कृ are available in the यङ् लुक—चर्करीति, चर्कर्ति, चरिकर्ति, चरीकर्ति but चरीकरीति is not given by भट्टोजि।

127. वाराणसीस्थोऽप्यथ चेरु-भट्टः

सु-पण्डितः पात्र-वरस्तपस्वी ।

तस्मै गजो ग्राम-वरश्च दत्तः

सद्दक्षिणा-संयुत-मान-पूर्वम् ॥१२॥

128. रथाश्व-नर-यानादि-भू-हिरण्यादिकं बहु ।

अदाद् द्विजेभ्यः पात्रेभ्यो राज्ञी शङ्कर-तुष्टये ॥१३॥[1]

129. शब्दः संश्रूयते तत्र दीयतां भुज्यतामिति ।

दीनानाथादयोऽप्यत्र मोदेरंस्तुष्टमानसाः ॥१४॥[2]

130. प्रासाद-वैवाह्य-विधिं दिदृक्षुः

कोटाधिपो भीम-नृपोऽभ्यगच्छत् ।

रथाश्व-पत्ति[3]-द्विप-नद्ध-सैन्यो-

दिल्लीप-सम्मानित-बाहु-वीर्यः ॥१५॥

131. यो डुंगराख्यस्य पुरस्य नाथो

दिदृक्षया रावल-रामसिंहः ।

सोऽप्यागमत्तत्र समग्र-सैन्यो

देशान्तरस्था अपि चान्य-भूपाः ॥१६॥

132. देवालयाद् योजन-भूमिरेषा

नृपैर्जनैः सङ्कवती तथासीत् ।

---

1. M. अनुष्टुप् ।
2. M. अनुष्टुप् ।
3. i.e. पदाति ।

यथा समुच्चालित-मुष्टयोऽपि
[1]तिलास्तलं नेयुरहो धरण्याः ॥१८॥

133. संवद्-भुजाब्धि-मुनि-चन्द्र-[2]युताब्द-माघे
शुक्ले विशाख[3]-तिथि-युग्-गुरु-वासरे च ।
श्री-वैद्यनाथ-शिव-सद्म-भवां प्रतिष्ठां
देवी चकार किल देव-कुमारिकाख्या ॥१८॥[4]

[अष्टक by हरिश्चन्द्र ।]

134. शेष-नाग-मणि-सुप्रभावली-
भूषितोद्धृत-जटा-कलापकः ।
कोटि-सूर्य-सम-भा-समन्वितो
वैद्यनाथ इह भूतयेऽस्तु नः ॥१९॥[5]

135. सेतुरेव च गुण-त्रयस्य यः[6]
सिद्धिदः स्व-भजनार्ह-चेतसाम् ।
शैलजा-रुचि-विभूषितार्धकं
वैद्यनाथमभितो[7] नमाम्यहम् ॥२०॥

---

1. Cp. the Bengali proverb meaning 'न स्थान' तिल-धारणे' ।
2. i. e. Saṃvat year 1772, A. D. 1716.
3. कार्त्तिकेय-तिथि i. e. षष्ठी तिथि ।
4. M. वसन्त-तिलक । The वैद्यनाथ-प्रासाद-प्रशस्ति of देवकुमारिका ends here.
5. M. रथोद्धता । The following seven verses also are in the same metre.
6. In whom the three qualities find harmony.
7. Cp. नमः पुरस्तादथ पृष्ठतस्ते, BhagG., 11.

136. विष्टप-त्रितय-वन्दितेन वा
वाङ्मनो[1]ऽतिग-महात्म्य[2]-शोभिना ।
सौख्यदेन च युनक्तु[3] मन्मनो
वैद्य-नाथ-चरणाम्बुजेन तु ॥२१॥

137. संसृतेर्भय-हराय सेवनात्
त्र्यम्बकाय मदनान्तकाय च ।
शीत-दीधिति-लसत्-किरीटिने
वैद्यनाथ-गिरिशाय ते नमः ॥२२॥

138. वेद-गीत-महिमोन्नताद्विभो-
र्भूति-भूषित-तनोर्महेशितुः ।
ब्रह्मणः परम-तत्त्वमस्ति नो
वैद्यनाथ-गिरिशादतः परम् ॥२३॥

139. वेद-मन्त्र-विधिवत्-सपर्यया
पूजितस्य विबुधैरहर्निशम् ।
भक्तिरस्तु सकलाघ-हारिणी
वैद्यनाथ-परमेश्वरस्य मे ॥२४॥

---

1. It should be वाङ्-मनसः ।

2. महत्त्व ? For the sake of metre, माहात्म्य has been used as महात्म्य and 'वाङ्-मनसः' as 'वाङ्-मनः' ।

3. वैद्यनाथ कर्ता understood.

140. अष्ट-सिद्धि[1]-परिचारिकावृते
नाम-मात्र-जपतां तु[2] सिद्धिदे ।
बुद्धिरस्तु विमलाद्य मे सदा
वैद्यनाथ उमया विराजिते ॥२५॥

141. आधि-भञ्जन-कृपैक-वारिधे
राजराज[3]-विधि[4]-सेवित प्रभो ।
मन्मनोऽस्तु तव पाद-पङ्कजे
प्रार्थनेति मम वैद्यनाथ भोः ॥२६॥

142. हरिश्चन्द्र-नामा द्वि-जन्माऽभ्यभाणीद्
इदं वैद्यनाथाष्टकं भक्ति-युक्तः ।
प्रभाते पठेत् स्तोत्रमेतन्नरो यो
मनोवाञ्छितार्थं स सिद्धिं लभेत[5] ॥२७॥

इति देवकुमारिका-नाम-राज-मातृ-कृत-वैद्यनाथ-प्रासाद-प्रशस्तौ
प्रतिष्ठा-प्रकरणं पञ्चमम् ॥

[समाप्तेयं प्रशस्तिः]

---

1. "अणिमा लघिमा चैव गरिमा महिमा तथा ।
प्राप्तिः प्राकाम्यमीशित्वं वशित्वञ्चाष्ट सिद्धयः ॥"

Cp. also
"अणिमा लघिमा प्राप्तिः प्राकाम्यं महिमा तथा ।
ईशित्वं च वशित्वं च तथा कामावसायिता ॥"

2. जपनात्तु ?
3. i. e. कुबेर ।
4. i. e. ब्रह्मा ।
5. M. भुजङ्ग-प्रयात ।

PART II

SANTĀNA-GOPĀLA-KĀVYA

By

QUEEN LAKṢMĪ

8

cp.

oc

w
su

f

r

QUEEN LAKṢMĪ

सन्तान-गोपाल-काव्यम् ।

लक्ष्मी-राज्ञ्या विरचितम् ।

———o———

प्रथमः सर्गः ।

1. आसीच्छ्रिया विजित-निर्जर-राज-पुर्यां
कश्चित् पुरा द्विज-वरः किल कृष्ण-पुर्याम्[1] ।
सोऽयं स्व-धर्म-निरतः सह धर्म-पत्न्या
रेमे सुखं हरि-पदाम्बुज-दत्त-चित्तः ॥[2]१॥

2. कालेन कश्चन सुतोऽपि च तस्य जातः
कालस्य हन्त वशतां स तदैव यातः ।
आदाय तन्मृत-शरीरमुपेत्य शौरिं
शोकातुरो बहुतरं विललाप विप्रः ॥२॥

---

1. cp. द्वारावती पुरी, BhagP., 10. 89. 21, p. 760.

2. The metre of all the verses in this canto is वसन्त-तिलक except that of the last one which is मालिनी ।

3. "हाहा हरे ! जगदधीश कृपाम्बुराशे
पादारविन्द-विनतावन-लोलुपात्मन् ।
पापात्मनो मम सुतोऽयमभूद् गतासुः
श्रीवासुदेव सदयं परिपालयैनम् ॥३॥

4. रामादयो यदुवराश्च मदीय-चित्त-
तापापनोदन-कृते कुरुत प्रसादम् ।
लोकेऽत्र दुष्करमहो भवतां न किञ्चिद्
देवाश्च संप्रति निदेश-कृतो यतो वः" ॥४॥

5. इत्यादि तस्य रुदितं निशमय्य सर्वे
कृष्णादयोऽपि च तदा यदु-वंश-मुख्याः ।
तूष्णीं स्थिताः किल जने विपरीत-दैवे
नूनं भवन्ति बत साधु-जनाश्च वामाः ॥५॥

6. दृष्ट्वा तु शिष्ट-परिपालन-नष्ट-भावान्
रुष्टो जगाद पुनरप्यवनी-सुरेन्द्रः ।
"कष्टं प्रजा मम च संप्रति शिष्ट-मार्ग-
जुष्टस्य दुष्ट-नृप-दोष्ट्र[1]-वशात् प्रनष्टाः ॥६॥

7. क्लिश्यन्ति यत् सुत-धनादि-विनाश-हेतो-
र्विप्रादयोऽपि च परं भुवि वृत्तवन्तः ।
तस्यात्र पत्युरविवेक-भवं धरित्र्या
दौरात्म्यमेव हि निदानमुदाहरन्ति ॥७॥

1. राष्ट्र ?

8. साधारणो न जगतीति भवत्-प्रभाव:
सर्वैर्यदुच्यत इहाच्युत सत्यमेतत् ।
यस्मात् स्व-पक्ष-जन-दर्शित-पक्ष-पात:
संदृश्यते तदितरेषु न मादृशेषु ॥८॥

9. पुत्रं पुरा यम-पुरात् स्व-गुरोः प्रनष्टं
हृत्वापि कृष्ण कलिता किल दक्षिणाऽस्य[1] ॥
आहृत्य कंस-निहतानपि षट् कुमारान्
मातुः प्रदर्श्य तरसाऽपहृतो विषादः[2] ॥९॥

---

1. After finishing their studies with their spiritual preceptor सन्दीपनी, कृष्ण and बलराम wanted to pay him fees. The preceptor wanted to get back his son who died in the sea. कृष्ण and बलराम demanded from the sea the son of their preceptor. The sea replied that he was devoured by a conch called पञ्चजन, really a demon, that resided inside. The demon was consequently killed by कृष्ण and बलराम who approached Yama for the return of the dead son of the preceptor. Then कृष्ण and बलराम returned him to their preceptor. The conch then passed into the possession of कृष्ण and came to be celebrated as पाञ्चजन्य ।

2. When देवकी heard of the above incident, she wanted कृष्ण and बलराम to bring back to life her six sons who were killed by कंस । They approached बलि in the nether regions for their return. They related their past histories to him how they had been the sons of मरीचि by ऊर्णा, had laughed at ब्रह्मा on a certain occasion, had been compelled to be born as sons of हिरण्यकशिपु and how योगमाया had finally caused them to be reborn as sons of देवकी । कृष्ण and बलराम brought them back to their mother.

10. पैतामहास्त्र-निहतं गुरु-नन्दनस्य
पार्थात्मजात्मजमथापि च गर्भ-संस्थम् ।
चक्रायुधेन भवता परिरक्ष्य सम्यग्
व्यक्तीकृतेव निज-मित्र-जनेषु मैत्री[1] ॥१०॥

11. किं चात्र षोडश-सहस्र-मिता महिष्यः
संप्राप्त-पुत्र-दशका भवतो हि सर्वाः ।
किं वा वचोभिरधिकैरखिलं तदेत-
दात्मंभरित्व-महिमाधिक-जृम्भितं ते" ॥११॥

12. एवं विलप्य सुचिरं यदु-पुंगवानां
भावं निरीक्ष्य च तदा विगतानुकूल्यम् ।
सोऽयं द्विजो निज-गृहं प्रति सन्निवृत्तः
शोकं नियम्य दयिता-सहितो न्यवात्सीत् ॥१२॥

13. भूयोऽपि भू-सुर-वरः क्रमशो विनष्टा-
नष्टौ तथैव तनयानपि कृष्ण-पार्श्वम् ।
नीत्वा पुरेव स शुचा विलपन् पुनश्च
प्रस्थाय दुःस्थ-हृदयः स्वगृहेऽवतस्थे ॥१३॥

14. अत्रान्तरे स्व-जन-कर्मणि यादवानां
प्रीत्यै समेत्य निवसन्नमरेन्द्र-पुत्रः ।

---

1. In order to exterminate the line of the पाण्डवs, अश्वत्थामा threw a weapon called ब्रह्मास्त्र at उत्तरा, wife of अभिमन्यु, whereupon she took shelter to कृष्ण । He protected the foetus from all harm.

श्रुत्वा सुतेऽस्य नवमेऽपि मृते विलापं
विप्रस्य निःसहमना वचनं बभाषे ॥१४॥

15. "भूपः किमत्र न हि भू-सुर-रक्षणाय
याग-प्रसक्त-हृदया यदवो द्विजाः किम् ।
तेऽपि श्वसन्ति बत भस्त्रुपमं महीशा
ये सन्त्यजन्त्यसु-गणान् न मही-सुरार्थे ॥१५॥

16. शोकं त्यज द्विज-वरैवमितः परं ते
जातो भवेद् यदि सुतः सहसाऽहमेनम् ।
नेष्यामि तं यममपि प्रसभं विजित्य
जह्यां न चेत् सधनुरेव तनुं हुताग्नौ" ॥१६॥

17. इत्थं तु तस्य वचनं निशमय्य जिष्णो-
र्नात्यन्त-तुष्ट-हृदयस्तमुवाच विप्रः ।
"किं वा धनंजय विजल्पसि सांप्रतं हा
निर्लज्जमेव यदु-राज-सभान्तराले ॥१७॥

18. कृष्णादिभिश्च भुवन-प्रथित-प्रभावै-
रत्यन्त-दुष्करतमेऽत्र कथं प्रभुस्त्वम् ।
दन्तीन्द्र-मस्तक-विदारण-चण्ड-शौर्यान्
कण्ठीरवान् समतिगच्छति किं शृगालः ॥१८॥

19. जन्मान्तरार्जित-शुभाशुभ-कर्म-हेतोः
संजातमत्र भुवि जन्म-भुवां[1] सुखादि ।

1. भृतां ?

कः पौरुषैरिह विलंघयितुं क्षमः स्यात्
को वाऽस्य पार्थ तव बाल्य-मदातिरेकः" ॥१९॥

20. इत्यूचुषोऽस्य विषयं परिहर्तुमेव
निःशेषतो निज-बलं प्रशशंस पार्थः ।
"मा मा कृथा मयि वृथा पृथिवी-सुरैवं
शंकां समस्त-जनता-विनुतानुभावे[1] ॥२०॥

21. कृष्णोऽहमस्मि न च तत्-सहजो न रामः
कार्ष्णादयोऽपि च तथा यदु-वंश-मुख्याः ।
जानीहि मां सुर-वरात्मजमात्म-बाहु-
वीर्य-प्रसादित-गिरीश-गृहीत-शस्त्रम् ॥२१॥

22. भित्त्वा पुरा नृप-वरैरखिलैरभेद्यं
लक्ष्यं मया ह्यपहृता द्रुपदेन्द्र-पुत्री ।
गत्वोत्तरां[2] दिशमशेष-महीश्वराणां
कृत्वा पदं च मुकुटेषु करो गृहीतः ॥२२॥

23. सीरायुधादिभिरतार्यतमो नितान्तं
यादोभिरेष भयदोऽपि च यादवाब्धिः ।
तीर्णः क्षणेन हृदयाकलितोरुभद्रा-
वक्षोज-कुंभ-युगलेन मया क्षमेण ॥ २३ ॥

---

1. Cp. BhP., 10. 89. 32-33.
2. MahBh., SabhaP. chap. 25, sl. 9—10.

दिशं धनपतेरिष्टामजयत् पाकशासनिः ॥
भीमसेनस्तथा प्राचीं सहदेवस्तु दक्षिणाम् ।
प्रतीचीं नकुलो राजन् दिशं व्यजयतास्त्रवित् ॥

24. ताताज्ञया दिवमुपेत्य निहत्य दैत्यान्
कौमार-शक्ति-सुख-विभ्रम-दान-शौण्डम् ।
अद्यापि सिद्ध-तरुणी-निवहैः स-मोदं
संस्तूयते चरितमद्भुतमस्मदीयम् ॥ २४ ॥

25. वाचा किमद्य मम भारत-संगरे प्राग्
गांगेय-मुख्य-रथिकानखिलान् विजित्य ।
धात्री समुद्र-रशनाऽपहृता तदेत-
न्नाश्रावि हन्त भुवि विश्रुतमत्र सर्वम् ॥ २५ ॥

26. आश्वस्यतां स्व-गृहमेत्य मदीय-वाग्भि-
राश्वास्यतां च दयिता पृथिवी-सुरेन्द्र ।
आसन्न-सूति-समयां तु निवेदयैना-
मापन्न-सूनु-हरणे विदितोऽस्तु पार्थः[1] ॥२६ ॥

27. निःशंकमेव गदितां गिरमर्जुनस्य
विश्वस्य चेतसि भृशं स तु विप्र-वर्यः ।
सद्यः समेत्य सदनं गृहिणीं च सम्य-
गाश्वासयन् कतिपयानि दिनान्यनैषीत् ॥ २७ ॥

28. काले तु तत्र दयितां परिपूर्ण-सत्त्वा-
मालोक्य भू-सुर-वरेण गृहं प्रणीतः ।
आच्छाद्य तन्निलयनं विशिखैर्महास्त्रैः
पार्थः प्रसूति-समयं प्रतिपाल्य तस्थौ ॥ २८ ॥

1. Cp. BhP., 10. 89. 35.

29. जाते तदा युवति-लोक-विलाप-घोषैः
साकं विभिद्य शर-कूटमयुक्त-देहे ।
याते दिवं निज-सुते द्विज-सत्तमेन
शोकातुरेण जगदे विजयः सरोषम्[1] ॥ २९ ॥

30. "हे फाल्गुनार्जुन पृथा-सुत कृष्ण-बन्धो
कुत्रासि शक्र-सुत विक्रम-वारि-राशे ।
अद्यैव साधु विदितो भुज-विक्रमस्ते
सद्यो गतः सतनुरेव यतः शिशुर्मे ॥ ३० ॥

31. स त्वं यमात्मज-मरुत्-सुतयोः सगर्व्व-
स्त्यक्तः कथं भवसि सत्य-पराक्रमाभ्याम् ।
हन्तोर्वशी-प्रथित-शाप-बलोदितं तत्
षण्डत्वमेव भजसीत्यधुनापि मन्ये[2] ॥ ३१ ॥

32. गाण्डीव एष तव खाण्डव-दाह-लब्धो
नाना-रिपु-प्रवर-शौर्य्य-विमाथि-वीर्यः ।
संसर्गतस्तव किमस्य च षण्डतेति
मत्वा नपुंसकतयापि च कथ्यतेऽसौ[3] ॥ ३२ ॥

1. Cp. op. cit., 10. 89. 37-38.
2. MBh., VP., 46, 48-50.
3. The bow गाण्डीव is found used both in the masculine as well as neuter genders ; cp. "गाण्डीव-गाण्डिवौ पुं-नपुंसकौ"। Now, the poetess fancies thus : the bow गाण्डीव, though masculine, is also found as neuter as well ; is that due to the association of the bow with you ?

33. देहस्तवायमधुना दहने हुतश्चेत्
खेदं मुकुन्द-सहजैव भजेन्नितान्तम् ।
कृष्णा पुनश्च पतिभिश्चतुरैश्चतुर्भि-
र्निष्णात-धीरतितरां सुखितैव सा स्यात्" ॥ ३३ ॥

34. इत्यादि-दुःसह-वचोविशिखौघ-विद्धो
दुःखाकुलः स खलु शक्र-सुतस्तदानीम् ।
विद्या-बलेन निलयादवनीसुरस्य
मानी ययौ यम-पुरीं हरिमप्यदृष्ट्वा[1] ॥ ३४ ॥

35. सम्मान-पूर्वममुना प्रतिदर्शितेषु
सम्मार्गयंस्तत इतो निरयेषु पार्थः ।
तद्वत् क्रमेण निलयेष्वपि दिक्पतीनां
कुत्राप्यदृष्ट-शिशुरेष ययौ विषादम् ॥ ३५ ॥

36. भूयो विचिन्त्य बहुशः स्व-यशोविनाशं
भूरि-त्रपा-परवशः स भृशं मनस्वी ।
द्रष्टुं शशाक न यतो निज-बान्धवाद्यां-
स्त्यक्तुं ततः स्व-तनुमैच्छदयं कृशानौ ॥ ३६ ॥

37. सन्दीप्य तत्र दहनं भृशमिन्धनौघैः
सञ्चिन्त्य चापि पुर-वैरि-पदाब्जमन्तः ।
यावज्जुहाव दहने स्व-तनुं स जिष्णु-
स्तावत् समेत्य हरिणाऽभिदधे निरुध्य ॥ ३७ ॥

---

1. Cp. BhP., 10. 89. 42.

38. "मा मा कुरुष्व कुरु-सत्तम साहसं म-
य्यस्मिन् भवत्-प्रिय-सखेऽपि च जीवतीत्यम् ।
हा हन्त भूरि-तर-कीर्ति-निदान-भूतं
देहं विहातुमिह कस्तव दुर्विचारः ॥ ३८ ॥

39. कृत्स्नं मही-तलमहो तव हस्त-संस्थं
स्वर्लोक-दुर्लभ इहाद्य तु भोग-योगः ।
कृष्णोऽस्म्यहं च भवतः सततं हितैषी
न ज्ञायते विजय ! संप्रति शोक-हेतुः ॥ ३९ ॥

40. कष्टे पुरापि च पृथा-सुत तत्र तत्र
यद् यन्मया ह्युपकृतं भवतो हितार्थं ।
विस्मृत्य तत् सकलमप्ययि मामनुक्त्वा
त्यक्तुं कलेवरमहो बत किं तवासीत्" ॥ ४० ॥

41. वाचं निशम्य मधुरां मधु-सूदनस्य
देवं न्यवेदयदमुं विजयः स-शोकम् ।
"जानन्नपीत्थमखिलं खलु सर्व-वेदिन्
नैवं प्रलोभयितुमर्हसि दासमेनम् ॥ ४१ ॥

42. रक्षिष्यते द्विज-तनूज इतीरितेयं
व्यर्थाऽभवत् सपदि हन्त मम प्रतिज्ञा ।
त्यक्ष्यामि तत्तनुमिमां हत-कीर्त्तिरग्नौ
तस्मात् प्रसीद जगदीश्वर देह्यनुज्ञाम्" ॥ ४२ ॥

43. "त्यज विजय विषादं सांप्रतं सर्वमेव
प्रिय-सख तरसा ते वाञ्छितं साधयिष्ये ।"
इति सुमधुर-वाचा सान्त्वयित्वा तमेनं
कर-तलमवलम्ब्य प्रस्थितो वासुदेवः[1] ॥ ४३ ॥

इति प्रथमः सर्गः ।

---

1. The metre of this verse is मालिनी ।

अथ द्वितीयः सर्गः ।

44. अथो जवान्निर्जित-मारुताश्वं
रथं समारुह्य रथांग-पाणिः ।
सहस्र-नेत्रस्य सुतेन साकं
दिशं प्रतीचीं प्रययौ स देवः[1] ॥ १ ॥

45. ततो व्यतीतेऽद्रि-वरे तु लोका-
लोकाभिधे तत्र तमोऽतिघोरम्[2] ।
निवार्य चक्र-प्रभया महत्या
निरुद्ध-नेत्रं निजगाद पार्थम् ॥ २ ॥

46. "विलोक्यतामाशु विलोकनीयं
विलोचनासेचनकं जनानाम् ।
अवर्ण्य-तत्तन्महिमातिशायि
सुपर्ण-केतोः पदमत्युदारम् ॥ ३ ॥

47. कदापि माया-विकृतिं न याति
भयादि-भावा अपि दूर-याताः ।
प्रकाश-रूपेऽपि च यत्र नित्यं
परः परानन्द-रस-प्रवाहः ॥ ४ ॥

---

1. BhP., 10. 89. 46 The metre of the verses in this canto is either उपेन्द्रवज्रा or उपजाति, except that of the last verse which is पुष्पिताग्रा ।

2. Cp. RaghV., 1. 68.

48. [1]अनार्जवं यत्र भजत्यजस्र-
महीन्द्र-भोगः परमेक एव ।
[2]वि-रूपतां चापि खगाधिराजो
[3]गदान्विताः प्रायश एव भक्ताः ॥ ५ ॥

49. नवाम्बुद-श्यामल-कोमलांगा
गदाम्बुजाद्यंकित-दोश्चतुष्काः ।
श्रीवत्स-पीताम्बर-कौस्तुभाढ्याः
श्रीकान्त-भक्ता विहरन्ति यस्मिन् ॥६॥

50. दिव्यांगनाभिः परिचर्यमाणा
दिव्यांशु-काले[4] परिभूषितांगी ।
यस्मिन् स्वयं विश्व-विमोहिनी सा
दृष्टि-प्रसादं कुरुते च लक्ष्मीः" ॥७॥

51. इतीरयित्वा तरसाऽवरूढौ
रथादसौ पाण्डु-सुतेन साकम् ।
विवेश पार्श्वं विहिताञ्जली तौ
प्रहृष्टवन्तौ च परं पुमांसम् ॥८॥

---

1. आर्थी परिसंख्या here.

2. Here आर्थी श्लिष्ट-परिसख्या । वि means bird ; so वि-रूपता means the form of a bird. It also means "the absence of beauty."

3. गदान्विताः bears more than one meaning. On one side, it means those who carry the mace of विष्णु ; on the other, it means those who are ill.

4. जाले: ।

[इतः परं सप्तभिः कुलकम्]

52. फणीन्द्र-पर्यङ्क-तले शयानं
मिहेन्द्र-नीलोत्पल-मेचकांगम् ।
किरीट-हारादि-विभूषणौघ-
प्रकृष्ट-नाना-मणि-दीपिताशम्[2] ॥८॥

53. ललाट-देशाकलितोर्ध्व-पुण्ड्रं
कृपा-रसापूर्ण-सरोज-नेत्रम् ।
सुवर्ण[3]-मीनोपम-कुण्डलोद्यत्-
प्रभानुलिप्तामल-गण्ड-शोभम् ॥१०॥

54. मृदु-स्मितोद्द्योति-मुखेन्दु-बिम्बं
गलोल्लसत्-कौस्तुभ-शोभमानम् ।
चतुर्भुजासक्त-गदारि-शंख-
सरोरुहं मञ्जुल-वन्य-मालम् ॥११॥

55. स्व-भक्त-वात्सल्य-विशेष-शंसि-
श्रीवत्स-लक्ष्मांकित-वक्ष-देशम् ।
अनेक-पङ्केरुह-संभवाण्ड-
निवेश-विस्मायित-कुक्षि-देशम् ॥१२॥

---

1. Here the word नील is significantly put in the middle of a compound. It goes with the preceding and following parts; thus the meaning of the first part is महेन्द्र-नील-मेचकांगम्; and of the second, नीलोत्पल-मेचकांगम्।

2. Cp. BhP., 10. 89. 53-56.

3. सौवर्ण ?

57. पीताम्बराच्छादित-पीवरोरुं
पापान्धकारारुण-पाद-पद्मम् ।
नखेन्दु-विध्वस्त-समस्त-भक्त-
जनान्तर-स्थायि-महान्धकारम् ॥१३॥

58. सनत्कुमारादि-मुनीन्द्र-मुख्यैः
सनन्द-मुख्यैरपि पारिषद्यैः ।
सुरासुराद्यैरपि मूर्त्तिमद्भि-
र्निजायुधैः सन्ततमीड्यमानम्[1] ॥१४॥

59. तदीय-रूपापहृताक्षि-पद्मा-
...वं[2] परानन्द-पयोधि-मग्नौ ।
स्खलद्-गिरा तुष्टुवतुस्तदानीं
जगद्-गुरुं पाण्डव-वासुदेवौ ॥१५॥

60. "नमो नमस्ते नलिनेक्षणाय
नवाम्बुद-श्याम-कलेवराय ।
पदारविन्द-प्रणताखिलार्थ-
प्रदान-सन्तान-महीरुहाय ॥१६॥

61. नमोऽद्वितीयाय सदाऽस्तु तुभ्यं
पुराण-पुंसे प्रकृतेः परस्मै ।

---

1. Cp. BhP., 10. 89. 56.

2. Metre defective. One syllable missing at the beginning of the पाद. वैवम् ? i.e. पद्मौ+एवम् ?

प्रपञ्च-सर्ग-स्थिति-नाश-कर्त्रे
विरिञ्चि-विष्ण्वीश-वपुर्धराय ॥१७॥

62. योगीश्वरान्तर्निलयाय धाम्ने
बोध-स्वरूपाय निरञ्जनाय ।
बुद्धीन्द्रिय-प्राण-विलक्षणाय
सत्यात्मकायास्तु नमो नमस्ते ॥१८॥

63. सर्वात्मने सर्व-विलक्षणाय
सर्वान्तरस्थाय सदा शिवाय ।
सच्चित्-परानन्द-मयाय शुद्ध-
तत्त्व-स्वरूपाय नमो नमस्ते ॥१९॥

64. यस्मादिदं विश्वमुदेति सर्वं
यस्मिन् प्रतिष्ठां लभते पुनस्तत् ।
यत्रैव याति प्रलयं च तस्मै
तुभ्यं नमोऽस्त्वद्भुत-वैभवाय ॥२०॥

65. विधाय माया-प्रतिबिम्बितत्त्वं
प्रपञ्चमेतन्महदादि-तत्त्वैः ।
संहृत्य भूयः किल काल-शक्त्या
प्रकाशसे त्वं हि महा-प्रकाशः ॥२१॥

66. विधाय लीला-निलयं किशोरः
प्रविश्य चान्तः सुचिरं विहृत्य ।

विनाशयत्येव पुनस्तु सर्वं
तथैव नाथ त्वमिदं च विश्वम् ॥२२॥

66. मायामये संसृति-सागरेऽस्मिन्
कायात्म-बुद्ध्या सुचिरं भ्रमन्तः ।
तवैव संप्राप्य पदाब्ज-पोतं
तरन्ति तं गोष्पदवन्मथन्तः ॥२३॥

67. भवन्निकेत-भ्रमणे सदा मे
धृताभिलाषौ चरणौ भवेताम् ।
करौ भवत्-पाद-सरोज-पूजा-
रतौ श्रुती त्वच्चरित-श्रुतौ च ॥२४॥

68. मुकुन्द ते[1] मूर्ति-विलोकनोत्के
विलोचने चापि सदा भवेताम् ।
घ्राणं च युष्मत्-पद-पद्म-पुष्प-
घ्राणोत्सुकं सन्ततमस्तु विष्णो ॥२५॥

69. तवावतारादि-कथा-प्रसङ्ग-
रता सदा स्याद्रसनाऽस्मदीया ।
मूर्धा प्रणाम-प्रवणोऽस्तु नित्यं
ध्याने मनो मे मधु-दानवारे" ॥ २६ ॥

1. The form ते is grammatically wrong here. Though मुकुन्द precedes ते, it is grammatically as good as absent, and is, therefore, to be ignored. So ते should be तव। Vide Sid-Kaum., 412 ; Ast., 8. 1. 72, "आमन्त्रितं पूर्वमविद्यमानवत् ।"

70. इति स्तुतोऽयं सरसी-रुहाक्षः
स्मितामृतासक्त-मुखारविन्दः ।
कृपा-रसापूर्ण-कटाक्ष-पातैः
प्रहर्षयन्नाह पुमान् पुराणः ॥ २७ ॥

71. "किमद्य भोः कृष्ण-धनञ्जयौ वा-
मनाहृतं क्षेममुदार-वीर्यौ ।
निवेद्यतां स्वागतमप्यहो यन्-
मदन्तिकेऽप्यागमने निदानम्" ॥ २८ ॥

72. पृष्टो बतैवं पुरुषोत्तमेन
प्रच्छाद्य तावन्निज-सर्ववित्त्वम् ।
विज्ञापयामास यदूद्वहोऽस्मै
विज्ञान-रूपाय कृत-प्रणामः ॥ २९ ॥

73. "निवेदनीयं त्वयि सर्ववेदिन्
न विद्यते किञ्चन देव-देव ।
दिवाकरस्यात्र तमोनिरोधः
प्रकाश-रूपस्य भवेत् कथं वा ॥ ३० ॥

74. तथापि लोकानुकृतिस्तवेयं
पदाश्रितानुग्रह-हेतुरेव ।
पिपासुता हन्त पयोधराणां
निजाश्रयाणामिव चातकानाम् ॥ ३१ ॥

75. द्विजस्य कस्यापि तनू-भवस्य
प्रपालने साधु कृत-प्रतिज्ञः ।
धनञ्जयोऽयं विफल-प्रतिज्ञः
परत्र सर्वत्र विचित्य जातः ॥ ३२ ॥

76. भवत्-प्रसादे सति दुर्लभं किं
भवेज्जनस्येति विचिन्त्य नाथ ।
अनेन सार्कं भवतः सकाशं
समागतोऽस्मत्र्य सरोरुहाच्च ॥ ३३ ॥

77. अयि प्रपन्नार्तिहर प्रसन्नो
भवे"ति भूयोऽपि कृत-प्रणामः ।
सुधामिवामन्द-कृपा-रसार्द्रां
जगाद वाचं जगतां शरण्यः ॥ ३४ ॥

78. "कतुं युवामद्य मदंशभूता-
वनेक-हिंसा-जनिताघ-मुक्तौ ।
पदावलोकात्मम ते कुमारा
द्विजोत्तमस्यात्र मयैव नीताः ॥ ३५ ॥

79. चिरं पृथिव्यां कुशलं भजन्तौ
पदं समागच्छतमेतदेव ।
नयेतमेतानपि विप्र-पुत्रान्
प्रतिश्रुतं तत्तु भवत्वबन्ध्यम्" ॥ ३६ ॥

80. इति मधु-रिपुणा कृताभ्यनुज्ञौ
यदु-वर-पाण्डु-सुतावतिप्रहृष्टौ ।
पद-सरसिजयोर्निपत्य भूयो
द्विज-तनयैश्च ततः प्रतस्थिवांसौ[1] ॥ ३७ ॥

इति द्वितीयः सर्गः ॥

---

1. Cp. BhP., 10. 89. 60. The metre of this verse is पुष्पिताग्रा, see foot-note 1, p. 30.

अथ तृतीयः सर्गः ।

81. अथ तदा हरि-लोक-विलोकना-
दुदित-तत्त्व-धिया स धनञ्जयः ।
कृत-हरि-स्तुतिरस्त-मदोऽविशद्
द्विज-गृहे जगृहे च परां मुदम्[1] ॥ १ ॥

82. सुत-विनाश-विषाद-विमूर्छितं
द्रुतमुपेत्य तदा द्विज-सत्तमम् ।
सह निपत्य पदे विजयोऽब्रवीत्
स हरिणा हरिणांक-कुलांकुरः ॥ २ ॥

83. "द्विज-वर प्रणतोऽस्मि धनञ्जय-
स्तव पदाब्ज-युगे सह-बालकः ।
अनुगृहाण विषादमपोषयन्
दयितयाऽपि तयाऽतिशुचार्तया ॥ ३ ॥

84. दशम-नन्दन-पालनमेव ते
द्विज-कुलेन्द्र मया तु पुराश्रुतम् ।
तत परं मधु-वैरि-कृपा-बला-
दनिहतानिह तान् दश चाऽऽनयम्"[2] ॥४॥

1. The metre of the verses 1-46 in this canto is Druta-vilambita.

2. Cp. BhP., 10. 89. 61.

इति निपीय तदीय-वचोऽमृतं
गुरु-तर-प्रमदाकुल-मानसः ।
क्षणमभूत् प्रतिपत्ति-विमूढ-धी-
र्द्विज-वरो जव-रोधि-विकारतः ॥ ५ ॥

86. समुपगृह्य दृढं पुनराशु तं
शिरसि चाप्यभिचुम्ब्य मुहुर्मुहुः ।
प्रमद-बाष्प-जलान्यभिवर्षता
स जगदे जगदेक-धनुर्धरः ॥ ६ ॥

87. "अयि धनञ्जय जीव चिरं सुखी
सुत-धनादि-समस्त-समृद्धिमान् ।
पृथु यशश्च भुजा-बलमक्षतं
भवतु तेऽवतु तेन महीं भवान् ॥ ७ ॥

88. समधिकाधिक-मोद-विधायिनः
प्रतिविधानमहो न जगत्त्रये ।
किमधिकं बत दातुमिदं जग-
द्विजय ते जयते भुज-विक्रमैः ॥ ८ ॥

89. इह तु दीन-परायण सर्वदा
यदु-पतिः स ददातु हितं तव ।
निज-वयोविलयेऽपि च योगिना-
मसुलभं सुलभं पदमस्तु तत्" ॥ ९ ॥

90. इति वितीर्य तदाशिषमग्रतो
मधु-रिपुं च समीक्ष्य मही-सुरः ।
सुदृढ-भक्ति-युतः प्रणिपत्य तं
परमुदाऽरमुदारमथास्तुवत् ॥ १० ॥

91. "जय हरे जय देव जगत्-पते
यदु-कुलाम्बुधि-पूर्ण-निशाकर ।
अयमहं प्रणतोऽस्मि रमा-पते !
तव पदेऽव पदैक-समाश्रयम् ॥ ११ ॥

29. अहह विश्व-विमोहन-शीलया
तव परं जगदीश्वर मायया ।
हत-धियः कलयन्ति महात्मतां
मनसि ते न सितेतर-कर्मभिः ॥ १२ ॥

93. तदिह मे निखिलामपराधितां
सुत-विनाश-शुचा वचसा कृताम् ।
सदयमद्य सहस्व कृपां विना
त्रि-भुवने भुवनेश्वर का गतिः ॥ १३ ॥

94. यदिह दुस्तर-संसृति-सागरे
सुदृढ-वासनया तु निमज्जतः[1] ।
अवमहो प्रतिजन्म समर्जितं
त्वमधुना मधु-नाशन नाशय ॥ १४ ॥

1. ममेति शेषः ।

95. दृढतरा त्वयि भक्तिरहर्निशं
भवतु मे भव-ताप-विनाशिनी ।
अपनयस्व हृदोऽप्यविवेकितां
करुणयाऽरुणया नयन-श्रिया ॥ १५ ॥

96. सततमेव जगत् परिरक्षितुं
निखिलमप्यवतार-शतैरलम् ।
कृत-धियस्तव सा प्रथिता कृपा
भुवि तथा वितथामिह मा कृथाः ॥१६

97. [1]दिवि-भुवा हयकण्ठ[2] इति प्रथां
गतवताऽपहृते निगमोत्करे ।
तव तु तत्र धृता सकलापदां
शम-करी मकरीश-तनुः पुरा[3] ॥ १७ ॥

98. प्रमथिते तु पुरा पयसां निधौ
मिलित-सर्व-सुरासुर-सञ्चयैः ।
विपुल-कच्छप-रूपमधोगतं
महि-धरं हि धरन्तमुपास्महे[4]॥ १८ ॥

---

1. दिति ? 2. For reference, see PanR. ; Cp. BhP., 8, 24-9.

3. विष्णु assumed the form of a fish for recovering the Vedas stolen by हयग्रीव । For details, see MahBh., Vana-parvan, chap. 187 ; MatP., chap I ; BhP., 8. 24. 9 ; MeruT., प्रकाश 26.

4. At the time of the churning of the ocean विष्णु supported the मन्दर hill as a tortoise. For details, see KurP., I ; for कूर्म as an incarnation of प्रजापति, see SatBra., 7.5.1.5.

99. शरणमस्तु स मे किटि-रूप-धृग्
जलनिधावसुरेण निमज्जिता ।
क्षितिरियं वत येन समुद्धृता
स च रणे चरणेन हतो रिपुः[1] ॥ १९ ॥

100. दिति-सुतं निज-भक्त-सुर-द्रुहं
कशिपुमादि-हिरण्य-पदं नखैः ।
नर-मृगेन्द्र-वपुर्हतवान् भवान्
वसतु मे स तु मेध्यतमो हृदि[2] ॥ २० ॥

101. तमहमिन्द्र-सहोदरमाश्रये
त्रि-पद-मात्र-मितां तु जगत्-त्रयीम् ।

---

1. The third incarnation of विष्णु is a Boar who killed हिरण्याक्ष ।

For details, vide BhP., 3. 12-20 ; KalP., 19-22.

2. For details, see AgniP., chap., 30 :—

सिंहस्य कृत्वा वदनं सुरारिः
सदा करालञ्च सुरक्त-नेत्रम् ।
अर्धं वपुर्वै मनुजस्य कृत्वा
ययौ सभां दैत्यपतेः पुरस्तात् ॥

Har V., chaps. 30-39 ; BhP., 7, 1-10 ; VisnuP. 1. 17-21. Almost every पुराण contains some information about नृसिंह ।

बलि-करादपहृत्य च यः पुरा
मघवतेऽघवते प्रददौ मुदा[1] ॥ २१ ॥

102. हृदि करोम्यनिशं जमदग्निजं
द्विज-कुलापकृतौ निरता नृपाः ।
सपदि यस्य परश्वध-नामके
हुतवहे तव हे शलभाः कृताः[2] ॥ २२ ॥

103. सुर-जनार्थनया दिनकृत्-कुले
दशरथात्मजतां समुपेत्य यः ।
दशमुखं तु जघान जगद्द्रुहं
स भव मे भव-मेदुर-तापहा[3] ॥ २३ ॥

---

1. बलि, king of demons, occupied the city of gods and banished them all from it. For conquering him, विष्णु assumed the form of a dwarf (वामन) ; see BhP., 8, 14-24 ; VamP., 48-53.

2. Nowhere in the Ram. and the MahBh. is परशुराम accepted as an incarnation of the Lord. But afterwards in the MatP., VisP. and other पुराणs, he is declared as the sixth incarnation of the Lord and in the BhP., as the sixteenth incarnation. In the above पुराणs, he is taken to be only a partial, and not a full, incarnation. In the RenM. of the सह्याद्रि-खण्ड of the SkanP., an attempt is made to make him a full incarnation.

For details, vide BhP., 1. 2 ; MahBh., शान्ति-पर्व, chap. 49 ; also Vana-parvan, chaps. 116-117 ; Ram., I, 75-76 ; SkanP., सह्याद्रि-खण्ड of RenM., 13. 19 ; KalP., chap. 82.

3. The reference is to राम ।

104. सित-पयोधर-चारुतराकृति-
विधृत-नील-पटो मुसलायुधः ।
इह च सम्प्रति नः शरणं भवा-
न्क्रमयतामयतामघमुल्बणम्[1] ॥ २४ ॥

105. कलि-युगेऽन्तमुपेष्यति कल्किनः
खल-जनानखिलांश्च विभेत्स्यतः ।
तव पदाब्ज-युगं तदिदं मनः
स्मरति मे रतिमेकतमां वहत्[2] ॥ २५ ॥

---

1. According to some authorities, कृष्ण is the eighth incarnation ; but according to many others, बलराम is the eighth. Acc. to the BhP., 1. 3. 23, कृष्ण is the twentieth incarnation. Our poetess evidently accepts बलराम as the eighth incarnation. For the dress and weapon of बलराम, see BrahVP., श्रीकृष्ण-जन्म-खण्ड, chap. 13.

2. Our poetess लक्ष्मी does not evidently recognise the Buddha as an incarnation of विष्णु । For the recognition of the Buddha as an incarnation, see BhP., 1. 3 (21st incarnation) ; VisP., part III, chaps. 17 and 18 (The Lord Buddha is here named मायामोह); AnuB., II, 2, 26 ; GitG., I (निन्दसि यज्ञ-विधेरहह श्रुति-जातम्) etc.; cp. SanD., chap I (यस्यालीयत शल्क-सीम्नि जलधिः, etc).

Kalki will be born, it is stated, at the end of the present Age of vice and will bring back the golden Age. For details, see KalkiP. For Kalki as the twenty-third incarnation, see BhP., 1. 3. 24-25. For Kalki as accepted by the Jains, see JainHV., 60. 2. 52.

106. यमिह यादव-वंश-समुद्भवं
धरणि-भार-विनाश-विधित्सया ।
सपदि कंस-भयेन पिताऽनयद्
व्रज-पदेऽज पदेन तरन् नदीम्[1] ॥ २६ ॥

107. सपदि तत्र च कंस-नियोजिता
विष-विलिप्त-कुचं दिशती तव ।
निशिचरी बत येन हि पूतना
सुनिहता निहतामित-बालका[2] ॥ २७ ॥

103. तव वधाय पुनश्च समागताः
शकट-वात-मुखा बहवोऽसुराः[3] ।
मख-भुजामनिशं च हितैषिणा
विदलिता दलितार्जुन-भूरुहा[4] ॥ २८ ॥

---

1. Cp. e.g., BhP., 10. 3. 46f.

2. For details, see BhP., 10. 6. 10 ; HariV., chap. 62. कृष्ण sucked the breast of पूतना in such a way that she was instantaneously killed.

3. कृष्ण killed the demons headed by शकट and वात when He was very young. See, e.g. BhP., 10.7. 6, 26, 28.

4. Nala and कूबर assumed the forms of Yamala and Arjuna trees owing to the curse of नारद । कृष्ण uprooted the trees with great force for the salvation of Nala and कूबर । See e.g., BhP., 10. 10. 23ff. भूरुहा adj. to त्वया (omitted).

109. निखिल-गोप-वधू-निलयादपि
स्व-जननी नवनीत-पयोमुषः ।
नियमनं तु कथञ्चिदुलूखले
कृतवती तव तीव्र-रुषाकुला[1] ॥ २८ ॥

110. सकल-गोप-कुमारक-संकुले
भवति गो-शिशु-पालन-लोलुपे ।
कमलभूरपि यस्य तु मायया
परमयाऽरमयादिह विस्मयम्[2] ॥ ३० ॥

111. स्व-विष-दूषित-सूर्य-सुता-जलं
विमदयन् फणि-नायकमाशु यः ।
सुर-जनेन सुमैरभिवर्षितः
स्तुतवता तव ताण्डव-चातुरीम्[3] ॥ ३१ ॥

---

1. यशोदा, foster-mother of कृष्ण, tied Him with rope to a mortar so that He might not reveal His wonderful divine power. See, e.g., BhP., 10. 9. 14.

2. In order to examine whether कृष्ण was the full incarnation of the supreme soul, ब्रह्मा stole all the cowherds and kept them hidden in a cave. कृष्ण, however, deluded ब्रह्मा by substituting the cow-herds of exactly the same appearance. See, e.g., BhP., 10. 13. 41.

3. The reference is to the Serpent कालीय who with his associates used to poison the water of यमुना with their poisonous breath. Once the cows and the cow-herds drank the water and immediately died. कृष्ण at once jumped into the water, lifted up कालीय and sent all the serpents together with कालीय to the island रमणक ; see, e.g. BhP., 10. 16. 28.

112. जल-विहार-विधौ यमुना-तटे
निहितमंशुक-सञ्चयमाहरन् ।
व्रज-वधूरकरोस्त्रपयातुरा:
समदना मदनाधिक-मोहन:[1] ॥ ३२ ॥

113. रुषित-वासव-वृष्टि-भयं व्रजे
प्रशमयन् स्वकरोद्धृत-पर्वत: ।
गत-मदेन शचीपतिना पुन-
र्दिवि-भवैर्विभवै: समपूजि य:[2] ॥ ३३ ॥

114. मुरलिका-स्वन-मोहित-मानसै-
र्व्रज-वधू-निवहै: सह यो भवान् ।
बहु-तनुर्बहुधापि च खेलनं
व्यतनुतातनु-ताप-भराकुलै:[3] ॥ ३४ ॥

---

1. कृष्ण wanted to test their fidelity in Him ; so he stole all their clothes and climbed up a kadamba tree. See, e.g. BhP., 30. 9 ; VisP. 5. 13.

2. The cow-herdesses used to celebrate the sacrifice to Indra called इन्द्र-याग । As कृष्ण thought it was not the best way to acquire unflinching devotion necessary for salvation, he stopped the sacrifice. Indra became angry and ordered that it would rain in Gokul incessantly. कृष्ण came to the rescue of the cow-herds, lifted up the mount Govardhana which served the cow-herds as an umbrella and thus protected them all. Indra consequently submitted and chanted hymns in praise of कृष्ण । See, e.g., BhP., 10. 25. 18-19.

3. Once कृष्ण became many during the रास and celebrated the occasion thus with the entire satisfaction of one and all of the cow-herdesses.See,e.g., BhP.10.38.3.

115. कलयता बहुलर्द्धिमहो व्रजे
गतवतापि पुनर्मधुरा-पुरीम् ।
वधु-जना नयनाम्बुल-शृङ्खला-
विगलिता गलितान्य-रसाः कृताः[1] ॥३५॥

116. ऋजु-तनूमनुलेपन-दायिनी-
मथ विधाय सुदाम-मुखार्चितः ।
रजक-मल्ल-मुखैः सह मातुलं
निरवधीरवधीरित-सत्-पथम्[2] ॥ ३६ ॥

117. उपनयादथ शिक्षित-सत्-कलो
मृत-तनूभव-जीवन-दक्षिणः ।
अनुमतः प्रययौ च निजां पुरीं
स्व-गुरुणा गुरुणा प्रमदेन यः[3] ॥ ३७ ॥

---

1. बलराम also accompanied him. Cp. BhP., 10. 41. 19. मधुरा and मथुरा are identical. For details about मथुरा, see मथुरा-माहात्म्य of VarP., chaps. 152, 158 etc. For कृष्ण attracting women, cp. BhP., 10. 42. 8, 24, etc.

2. Cp. BhP., 10. 44. 17-41.

3. BHP., 10, 45. 33ff. When the Preceptor of कृष्ण demanded of him as his teaching fee the life of his son who died in the sea, कृष्ण and बलराम implored the sea to return the son of the preceptor. The sea replied that he was devoured by a conch called पञ्चजन, really a demon, residing inside. They, therefore, killed the demon, blew the conch and rescued the deceased son of the preceptor from the region of Yama.

118. बहुतरं तु जरा-सुत-दोर्मदं
शिथिलयन् मुचुकुन्द-गतिप्रदः ।
जलनिधावकरोदतिदुर्गमा-
मसुहृदां सुहृदां सुगमां पुरीम्[1] ॥ ३८ ॥

119. विदित-भीष्म-सुता-हृदयस्तु यो
द्विज-कुमार-गिराश्रित-कुण्डिनः ।
प्रियतमां च जहार विरोधिनो
विशिखयञ् शिखयन्नपि रुक्मिणम्[2] ॥३९

120. दिनकरास्त्र-मणेरपि यादवाद्
भवति दुर्वचनाच्चकितात्मनः ।

---

1. Cp. op-cit., 10. 51.
2. Cp. op-cit., 10. 52-54.

Desirous of marrying कृष्ण, रुक्मिणी secretly sent a ब्राह्मण to him. कृष्ण, too, became enamoured of her on hearing the report. Unfortunately, all arrangements for her marriage with शिशुपाल had already been made ; utterly disappointed, she resorted to the temple of the goddess for redress. बलराम and कृष्ण who had come to the marriage ceremony as spectators, forcibly abducted her. A war at once broke out in which कृष्ण was victorious. He brought रुक्मिणी's brother रुक्मिन् as a prisoner. रुक्मिन् was, however, released at the intervention of बलराम ।

अपि वरादपि (?) लब्ध-सुतस्तयो-
रुभयोरुभयोः करमग्रहीः[1] ॥ ४० ॥

41. कृत-कलिन्द-सुता-कर-पीडनः
सपदि मद्र-महीश-सुतादिकाः ।
कर-बलात् परिगृह्य च बालिका-
स्त्वरमयो रमयोपमितांगकाः[2] ॥ ४१ ॥

---

1. Cp. op-cit., 10. 57. 41.

सत्राजित् got the possession of the gem स्यमन्तक by pleasing the sun-god by means of his penances. कृष्ण wanted the gem for himself. सत्राजित्'s brother प्रसेनजित् once wore the gem on his neck, went to the forest where he was killed by a lion. It was generally thought that he was robbed and killed by कृष्ण himself. Meanwhile जाम्बवान् killed the lion and gave it to his son as a toy. कृष्ण overheard the nurse consoling the boy thus :—

"सिंहः प्रसेनमवधीत् सिंहो जाम्बवता हतः ।
सुकुमारक मा रोदीस्तव ह्येष स्यमन्तकः ॥"

Then in order to disabuse the public of their suspicion, He fought with जाम्बवान्, vanquished him and took possession of the gem as well as his daughter जाम्बवती। When कृष्ण approached सत्राजित् for returning the gem, the latter presented him with his daughter सत्यभामा।

2. Cp. op-cit., 10. 58. 17. 23; HariV., chaps. 120-122.

Being questioned by कृष्ण and Arjuna why she was undergoing such terrible penances, कालिन्दी replied that her only object was to have विष्णु as her husband. Pleased at her solicitations, कृष्ण married her.

Cp. op-cit., 10. 76. 77-78.

42. नरक-दैत्य-नियन्त्रित-सुन्दरी-
जनमहो परिणीतवत: पुन: ।
सुर-मुनि-प्रवराय निदर्शित-
स्व-महिमा महिमापि च यस्य ते,[1] ॥४२॥

43. अथ युधिष्ठिर-यज्ञ-सभा-जन-
प्रकुपितस्य तु चेदि-महीशितु: ।
निधनमाशु विधाय ययौ पुन-
र्यजनतो जन-तोष-करो भवान्[2] ॥ ४३ ॥

44. अपि च साल्व-मुखानखिलानह[3]-
न्नथ धनञ्जय-सारथितां गत: ।

---

1. Cp. BhP., 10. 59. The demon Naraka robbed Indra of all his royal emblems; so the latter personally reported his greivance to कृष्ण who killed the demon. The women who were formerly stolen by him were now restored by कृष्ण to their proper guardians. But as all of them wanted to marry Him, He married them all and took them to द्वारका ।

2. Cp. op-cit., 10. 74. 43. चेदिराज is शिशुपाल ।

In the राजसूय sacrifice celebrated by युधिष्ठिर, Sahadeva proposed that कृष्ण should be the recipient of all the offerings sacrifice of the यज्ञ. Enraged at this, शिशुपाल began to abuse कृष्ण. As all of the kings were leaving the sacrificial assembly in anger, कृष्ण cut off his head with His disc.

3. Cp. op-cit., 10. शाल्व felt very much insulted as a consequence of the abduction of रुक्मिणी by कृष्ण and बलराम. In order to take vengeance for the same, he engaged himself

धरणि-भार-हरः सुखमावस:
स्व-सदने सदनेक-जनाश्रिते ॥ ४४ ॥

45. गिरिश-सेवक-बाण-मदापहा[1]
नृग-महीश-विमोक्ष-विधायिनी[2] ।
द्रुपदजांबर-भंग-समीरता-
मुपगताऽपगताऽरिषु यत्-कृपा[3] ॥ ४५ ॥

---

in severe penances and through the grace of शिव, he came to possess a chariot moving at will, with which he began to torture the यादवs mercilessly. Subsequently he was killed by कृष्ण.

1. Cp. op-cit., 10. 63. ऊषा, daughter of बाण, fell in love with king अनिरुद्ध, son of प्रद्युम्न, and grandson of कृष्ण at first sight. Coming to know of this, चित्रलेखा, an intimate friend of ऊषा, brought अनिरुद्ध to ऊषा by means of magic. As a consequence a war broke out between बाण and the यादवs in which शिव and कृष्ण had to participate. As बाण was defeated inspite of शिव's protection, he had to return both अनिरुद्ध and ऊषा ।

2. Cp. e.g., op-cit., 10. 64 ; द्वारका-माहात्म्य, प्रभासखण्ड of the स्कन्द-पुराण, chap. 10, pp. 529 of the वङ्गवासी ed.

जैमिनि and सोमशर्मन् quarrelled for the same cow called हंसी, unknowingly offered to both of them at different times. As the king paid no attention to them, they cursed him that he would become a lizard. He however, got rid of the curse by the touch of कृष्ण's hand in the well which is now famous as the well of नृग ।

3. Cp. MahBh., सभा-पर्व, 68, vv. 41-48. The famous incident of the महा-भारत in which Lord कृष्ण is represented as saving द्रौपदी from the dishonour of being stripped in public.

46. निज-कलत्र-हिताय धनार्थिनं
प्रिय-सखं तु कुचेल-महीसुरम् ।
अकृत यः पृथुकाशनतोऽधिकं
सुधनदो धनदोपममाशु तम्[1] ॥ ४६ ॥

47. स त्वं सत्त्व-तनुः समस्त-कलया पूर्णोऽवतीर्णः कुले
वृष्णीनामिह भूमि-भार-हरणे योऽभ्यर्थितो वेधसा ।
नारीणां नयनामृतायित-वपुश्चैद्यादि-दिष्टान्तकृद्
भक्तानामखिलार्थ-कल्पक-तरुः कृष्णैधि नः श्रेयसे[2] ॥ ४७ ॥

48. इति क्षिति-सुरोत्तम-प्रियमनेन संपादयन्
सुराधिप-सुतेन च प्रमद-भार-पूर्णात्मना ।
समेत्य निज-मन्दिरं सह कलत्र-पुत्रादिभिः[3]
... ... ॥ ४८ ॥

49. विहारैरित्याद्यैर्जगदखिलमानन्द-भरितं
वितन्वन् भक्तानां परम-गति-दानैक-निरतः ।

1. Cp. BhP., 10. 81. 7ff. Kucela, also known as सुदाम, went to his great friend कृष्ण and owing to his extreme poverty, could not take with him anything else than some fried rice. This, however, pleased कृष्ण so much that He at once bestowed upon his friend immense wealth.

2. Metre शार्दूल-विक्रीडित ।

3. Metre पृथ्वी ; one line missing.

अशेषाघ-ध्वान्त-प्रशमन-दिनेशायित-गुणः
स कृष्णः कल्याणं कलयतु सदा वो बहुतरम्[1] ॥ ४९ ॥

50. रोगार्तयाऽपि रवि-वर्म-कुमारकस्य
जातादरेण मनसा वचसि प्रकामम् ।
सौख्यं समप्य विगणय्य[2] कृतं मयैतत्
काव्यं मुदा बुध-वराः परिशोधयन्तु[3] ॥ ५० ॥

इति तृतीयः सर्गः ॥ ३ ॥

समाप्तं चेदं काव्यम् ।[4]

---

1. Metre शिखरिणी ।

2. समाप्यविगणय्य ?

3. Metre वसन्त-तिलक ।

4. India Office Library, MS. no. 8158 ; see Keith's Catalogue of Sanskrit MSs. in the India Office Library, Vol. II., p. 1539.

8

cp.

oc

w
su

f

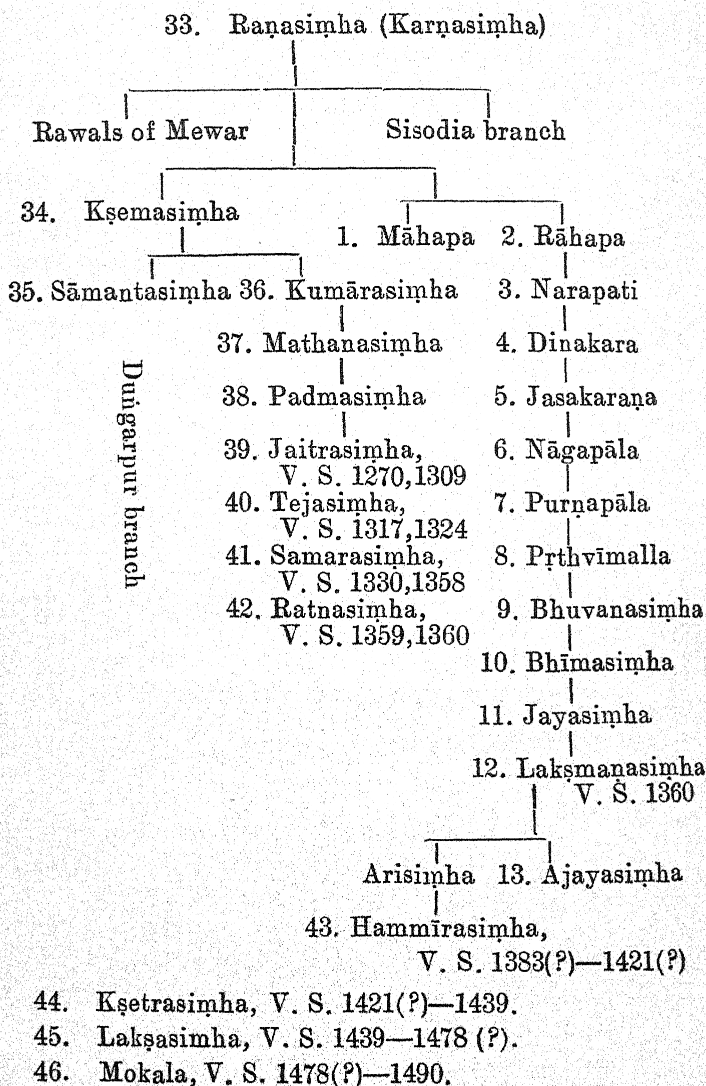
r

APPENDIX I

The Rāṇās of Mewar

Guhil—the present Rāṇā, Sir Bhūpāla Siṃha.

1. Guhila (Guhadatta)
2. Bhoja
3. Mahendra
4. Nāga or Nāgāditya
5. Śīlāditya (Śīla), Vik. Saṃvat 706.
6. Aparājita, Vik. Saṃvat 718
7. Mahendra II
8. Kālabhoja (Bāpā) V.S. 791 and 810
9. Khummāṇa, V. S. 810
10. Mattaṭa
11. Bhartṛbhaṭa (Bhartṛpaṭṭa)
12. Siṃha
13. Khummāṇa II
14. Mahāyaka.
15. Khummāṇa III.
16. Bhartṛbhaṭa or Bhartṛpaṭṭa II (V.S. 999,1000)
17. Allaṭa, V. S. 1008, 1010
18. Naravāhana, V. S. 1028
19. Śālivāhana
20. Śaktikumāra, V. S. 1034
21. Ambāprasāda
22. Śucivarman
23. Naravarman
24. Kīrtivarman
25. Yogarāja
26. Vairaṭa.
27. Haṃsapāla
28. Vairisiṃha
29. Vijayasiṃha, V. S. 1164 and 1173
30. Arisiṃha
31. Coḍasiṃha
32. Vikramasiṃha



44. Kṣetrasiṃha, V. S. 1421(?)—1439.
45. Lakṣasimha, V. S. 1439—1478 (?).
46. Mokala, V. S. 1478(?)—1490.

47. Kumbhakarṇa, V. S. 1490—1525.
48. Udayasiṃha, V. S. 1525—1530.
49. Rāyamala, V. S. 1530—1566.
50. Saṃgrāmasiṃha (Sāṃgā), V. S. 1566—1584.
51. Ratnasiṃha II, V. S. 1584—1588.
52. Vikramāditya, V. S. 1588—1593.
53. Vanavīra, V. S. 1593—94.
54. Udayasiṃha II, V. S. 1594—1628.
55. Pratāpasiṃha, V. S. 1628—1653.
56. Amarasiṃha, V. S. 1653—1676.
57. Karṇasiṃha, V. S. 1676—1684.
58. Jagatsiṃha, V. S. 1684—1709.
59. Rājasiṃha, V. S. 1709—1737.
60. Jayasiṃha, V. S. 1737—1755.
61. Amarasiṃha II, V. S. 1755—1767.
62. Saṅgrāmasiṃha II, V. S. 1767—1790.
63. Jagatsiṃha II, V. S. 1790—1808.
64. Pratāpasiṃha II, V. S. 1808—1810.
65. Rājasiṃha II, V. S. 1810—1817.
66. Arisiṃha II, V. S. 1817—1829.
67. Hāmmīrasiṃha II, V. S. 1829—1834.
68. Bhīmasiṃha, V. S. 1834—1885
69. Javānasiṃha, V. S. 1885—1895.
70. Sardārasiṃha, V. S. 1895—1899.
71. Sarūpasiṃha, V. S. 1899—1918.
72. Śambhusiṃha, V. S. 1918—1931.
73. Sajjansiṃha, V. S. 1931—1941.
74. Fatahsiṃha, V. S. 1941—1987.
75. Sir Bhūpālasiṃha, V. S. 1987—

APPNDIX II

Metres of the Raghunāthabhyudaya

Canto	Verse or Verses	Name
I	1—73	इन्द्रवज्रोपेन्द्रवज्रामिश्रोपजाति
,,	74	पुष्पिताग्रा
,,	75	वसन्ततिलक
II	1—57	मालभारिणी
,,	58	वसन्ततिलक
,,	59	मालिनी
,,	60	वसन्ततिलक
III	1—49	इन्द्रवज्रा, उपेन्द्रवज्रा or उपजाति
,,	50	शार्दूलविक्रीडित
,,	51	मालिनी
IV	1—69	प्रबोधिता
,,	70	वसन्ततिलक
,,	71	इन्द्रवज्रा
V	1—57	रथोद्धता
,,	58	मालिनी
VI	1—58	इन्द्रवज्रा, उपेन्द्रवज्रा or उपजाति
,,	59	वसन्ततिलक
VII	1—78	इन्द्रवज्रा, उपेन्द्रवज्रा or उपजाति
,,	79	शालिनी
VIII	1—2	रुचिरा
,,	3	मञ्जुभाषिणी

Canto	Verse or Verses	Name
VIII	4	उपजाति
,,	5	शालिनी
,,	6	मालभारिणी
,,	7	वसन्ततिलक
,,	8—9	द्रुतविलम्बित
,,	10	रथोद्धता
,,	11	मालभारिणी
,,	12, 41, 42, 46, 47, 83, 90, 93, 102	वसन्ततिलक
,,	13, 29, 43, 54, 57, 60, 68, 72, 74, 76, 77, 80, 87, 88, 97, 101	मालभारिणी
,,	14, 24, 32, 37, 40, 50, 58, 64, 65, 70, 75, 78, 79, 81, 85, 92, 95, 100	उपजाति
,,	15	स्वागता
,,	16, 23,	औपच्छन्दसिक
,,	17, 51, 53, 67	मञ्जुभाषिणी
,,	18, 44, 56, 84, 86, 91	रुचिरा
,,	19	प्रहर्षिणी
,,	20, 33, 38, 49, 61, 82, 89, 94, 92	शालिनी
,,	21, 39, 63, 69, 71, 96	द्रुतविलम्बित
,,	22	मालिनी
,,	28	उपेन्द्रवज्रा
,,	26, 34	वसन्ततिलक
,,	27, 35, 48	इन्द्रवज्रा

Canto	Verse or Verses	Name
VIII	28, 30, 31	स्वागता
,,	36, 55, 59, 62, 66	वंशस्थविल
,,	45, 73	रथोद्धता
,,	52	पुष्पिताग्रा
,,	98	इन्द्रवंशा
IX	1—69	इन्द्रवज्रा, उपेन्द्रवज्रा or उपजाति
,,	70—71	मालभारिणी
X	1—61	शालिनी
,,	62	मालभारिणी
,,	63, 64, 69, 71	उपजाति
,,	65	वसन्ततिलक
,,	66	शालिनी
,,	67, 68	रुचिरा
,,	70, 72, 75, 96	मालभारिणी
,,	73, 97	द्रुतविलम्बित
,,	74	पुष्पिताग्रा
,,	76	शार्दूलविक्रीडित
,,	77, 95	वंशस्थविल
,,	98, 102, 107	स्वागता
,,	108	रथोद्धता
,,	106	शार्दूलविक्रीडित
XI	1—95	वंशस्थविल
,,	96	मालभारिणी
,,	97	द्रुतविलम्बित
,,	98—107	स्वागता
,,	108	रथोद्धता

Canto	Verse or Verses	Name
XI	109	शार्दूल-विक्रीडित
XII	1, 8, 13, 18, 24, 25, 29, 32, 69, 70, 73, 80, 85, 89	मालभारिणी
,,	2, 3, 15, 20, 22, 31, 75, 77	वंशस्थविल
,,	4, 28	पुष्पिताग्रा
,,	5, 6, 14, 16, 23, 30, 35, 45, 50, 58, 60, 68, 69, 71, 72, 76, 78	इन्द्रवज्रा, उपेन्द्रवज्रा or उपजाति
,,	7, 27, 34, 81, 88	वसन्ततिलक
,,	9	मालिनी
,;	10	सुन्दरी
,,	1b, 12, 17, 19	द्रुतविलम्बित
,,	26, 33. 36, 37, 44	रथोद्धता
,,	52, 57, 79, 82, 84	मञ्जुभाषिणी
,,	74	मालिनी
,,	86	पञ्चचामर
,,	87	स्रग्धरा

VERSE-INDEX
OF
Vaidyanātha-prāsāda-praśasti

Verse-Index of Santānagopāla-kāvya

ABBREVIATIONS

AbhCin.	=Abhidhāna-cintāmaṇi.
AgniP.	=Agni-purāṇa.
AitBra.	=Aitareya Brāhmaṇa.
AmarK.	=Amara-koṣa.
AmaraKU.	=Amarakoṣodghāṭana.
Anek Saṃg.	=Anekārtha-Saṃgraha.
AnnRaj.	=Tod's Annals of Rājasthāna.
AnuB.	=Aṇu-bhāṣya.
ApSS.	=Āpastamba-śrauta-sūtra.
Ast.	=Aṣṭādhyāyī.
AsvGS.	=Āśvalāyana-gṛhya-sūtra.
AsvSS.	=Āśvalāyana-śrauta-sūtra.
BaudhSS.	=Baudhāyana-śrauta-sūtra.
BhagG.	=Bhagavad-gītā.
BhP. or BhagP.	=Bhāgavata-purāṇa.
BhaK.	=Bhaṭṭi-kāvya.
BrahVP.	=Brahma-vaivarta-purāṇa.

BṛhadDhP.	=Bṛhad-dharma-purāṇa.
Chow. ed.	=Chowkamba edition.
Contri of W. to S.L.	=Contribution of Women to Sanskrit Literature.
DanC.	=Dāna-candrikā.
DanD.	=Dāna-darpaṇa (as quoted in the Tithi-tattva, p. 153)
DanKh	=Dāna-khaṇḍa.
DanKK.	=Dāna-kriyā-kaumudī.
DanS.	=Dānasāgara.
DhatRKD.	=Dhātu-rūpa-kalpa-druma,
GautDS.	=Gautama-dharma-sūtra.
GitG.	=Gīta-govinda.
HarV.	=Hari-Vaṃśa.
JaimBrah.	=Jaiminīya-Brāhmaṇa.
JainHV.	=Jaina-Hari-vaṃśa.
KalP.	=Kālikā-purāṇa.
KalkiP.	=Kalki-purāṇa.
KalpDK.	=Kalpa-dru-kośa.
KatPar.	=Kātantra-pariśiṣṭa.
KatS.	=Kātantra-sūtra.
Kath Samh.	=Kāṭhaka-saṃhitā.
KatSS.	=Kātyāyana-śrauta-sūtra.
KavAlam.	=Kāvyālamkāra.
KurP.	=Kurma-purāṇa.
LatSS.	=Lātyāyana-śrauta-sūtra.
MBh. or MahBh.	=Mahābhārata.
MaitS.	=Maitrāyaṇi-saṃhitā.
ManDS.	=Mānava-dharma-sūtra.
ManSS.	=Mānava-śrauta-sūtra
MatP.	=Matsya-purāṇa.

MeruT.	=Meru-tantra.
MohM.	=Moha-mudgara.
MugB.	=Mugdha-bodha.
NarDS.	=Nārada-dharma-sūtra.
PancaBrah.	=Pañcaviṁśa-Brāhmaṇa.
PanR.	=Pañca-rātra.
PasNA.	=Pāścātya-nirṇayāmṛta.
RagV.	=Raghu-vaṃśa.
Rama.	=Rāmāyaṇa.
RenM.	=Reṇukā-māhātmya.
RV.	=Ṛg-veda.
SahD.	=Sāhitya-darpaṇa.
SaṃsRM.	=Saṃskāra-ratna-mālā.
SaṃkSS.	=Sāṅkhyāyana-śrauta-sūtra.
SarK.	=Sarasvatī-kaṇṭhābharaṇa.
SatBra.	=Śatapatha-Brāhmaṇa.
SatSS.	=Satyāṣāḍha-śrauta-sūtra.
SidKaum.	=Siddhānta-kaumudī.
SkanP.	=Skanda-purāṇa.
TaitBrā.	=Taittirīya-Brāhmaṇa.
TaitS.	=Taittirīya-saṃhitā.
TithT.	=Tithi-tattva.
ŪnavSaṃh	=Ūnaviṃśati-saṃhitā.
VaitSS.	=Vaitāna-śrauta-sūtra.
VajSamh.	=Vājasaneyi-saṃhitā.
VamP.	=Vāmana-purāṇa.
V. P.	=Vana Parvan.
VarP.	=Varāha-purāṇa.
Visnu.	=Viṣṇu-saṃhitā or smṛti.
VisnuP.	=Viṣṇu-purāṇa.
YajnS.	=Yājñavalkaya-saṃhitā.

BIBLIOGRAPHY

Abhidhāna-cintāmaṇi by Hemacandra Ācārya: Ratnaprabhā by Vāsudeva Janārdana Kaśelakara....... Abhidhāna-cintāmaṇi—(Haima)—kośaḥ......*Mukti-kamala-Jaina-mohana-mālā*, No. 21 Bombay, Nirṇaya-sāgara Press, 1981 (1924).

Agni-purāṇa. Agni-purāṇam...Śrīyukta Pañcānana Tarkaratna sampādita. Calcutta, Vaṅgavāsī Press, 1907.

Aitareya Brāhmaṇa: °*ṭīkā* by Sāyaṇa. Aitareya Brāhmaṇa of the Ṛgveda with the commentary of Sāyaṇa, ed. by Paṇḍita S. Samasrami. Bib. Ind., N.S., vol. 134, 1935.

Amara-koṣa [also called Nāma-liṅgānuśāsana] by Amarasiṃha: *Amara-koṣodghāṭana* by Kṣīrasvāmin. *See Nāma-liṅgānuśāsana*.

Amara-koṣodghāṭana by Kṣīrasvāmin. *See Nāma-liṅgānuśāsana* (also called Amara-koṣa) by Amarasiṃha: *A*. by K.

Amarasiṃha. *Amara-koṣa*.

Anekārtha-saṃgraha by Hemacandra. The Anekārtha Saṃgraha of Ācārya Hemacandra. Ed....by Jagannāth Śāstri Hoshing Sāhityopādhyāya. *Kasi Sanskrit Series*, No. 68. Benares, Vidyā-vilāsa Press, 1929.

Aṇu-bhāṣya. *See Brahma-sūtra*.

Āpastamba-śrauta-sūtra: °*vṛtti* by Rudradatta Bhaṭṭa. The Śrauta-sūtra of Āpastamba belonging to the Taittirīya saṃhitā with the commentary of

Rudradatta, edited by Dr. Richard Garbe. *Bibliotheca Indica, XCII.* 3 Vols. Calcutta, Asiatic Society of Bengal, 1882-1920.

Āśvalāyana-gṛhya-sūtra. Āśvalāyana-gṛhya-sūtra... Ed. by T. Gaṇapati Śāstrī. *Trivandrum Sanskrit Series,* No. 78. Trivandrum, Government Press, 1923.

Āśvalāyana-śrauta-sūtra: °*ṭīkā* by Gārgya Nārāyaṇa. Āśvalāyana-śrauta-sūtra—with the commentary of Gārgya Nārāyaṇa. *Ānandāśrama Sanskrit Series,* No. 21. Poona, 1917.

Aṣṭādhyāyī by Pāṇini: *Mahā-bhāṣya* by Patañjali: °*pradīpa* by Kaiyaṭa: °*uddyota* by Nāgeśa Bhaṭṭa. Mahābhāṣya-pradīpoddyota by Nāgeśa Bhaṭṭa. Ed. by Paṇḍit Bahuvallabha Śāstrī. *Bibliotheca Indica,* CXLII. New Series. Vol. 1-3. Calcutta, Asiatic Society of Bengal, 1899, 1901-1909.

Bādarāyaṇa. *Brahma-sūtra.*

Baudhāyana-śrauta-sūtra. The Baudhāyana-śrauta-sūtra belonging the Taittirīya Saṃhitā, edited by Dr. W. Caland. 3 vols. Bibliotheca Indica, Work No. 163. Calcutta, Baptist Mission Press, 1904-1924.

Bhagavad-gītā. Śrīmad-Bhagvad-gītā...Mahāmahopādhyāya-Śrīyukta-Pramathanātha-Tarkabhūṣaṇa-sampāditā. 2nd edition. Calcutta, Matcalfe Press.

Bhāgavata-purāṇa: · *Bhāgvata-bhāvārtha-dīpikā* by Śrīdhara Svāmin. Śrīmad-Bhāgavatam. Dvādaśa-skandhātmakam....Śrīdhara-Svāmi-kṛta-Bhāvārtha-dīpikā-nāma-ṭīkā-sametam. 5th edition. Calcutta, Vaṅgavāsī Press, 1928.

Bhāmaha. *Kāvyālaṃkāra.*

Bhaṭṭa Gopīnātha. *Saṃskāra-ratna-mālā.*

Bhaṭṭi-kāvya. See *Rāvaṇa-vadha* [also called Bhaṭṭi-kāvya] by Bhaṭṭi.

Bhaṭṭoji Dīkṣita. *Siddhānta-kaumudī.*

Bhojadeva. *Sarasvatī-kaṇṭhābharaṇa.*

Brahma-sūtra by Bādarāyaṇa: *Aṇu-bhāṣya* by Vallabha Ācārya: *Bāla-bodhinī* by Śrīdhara Pāṭhaka. Aṇu-bhāṣya of Vallabhācārya with Bāla-bodhinī. *Bombay Sanskrit and Prakrit Series*, Nos. LXXVII and LXXXI. 2 parts. Poona, Ārya-bhūṣaṇa Press, 1921, 1926.

Brahma-vaivarta-purāṇa. Brahma-vaivarta-purāṇam....Paṇḍitapravara-Śrīyukta-Pañcānana-Tarkaratnena sampāditam. Calcutta, Vaṅgavāsī-elctro-machine Press, 1905.

Bṛhad-dharma-purāṇa. Bṛhad-dharma-purāṇam. Edited by Mahāmahopādhyāya Haraprasad Śāstrī, M.A. *Bibliotheca Indica*, Vol. CXX. [Royal] Asiatic Society of Bengal. Calcutta, Baptist Mission Press, 1897.

Catur-varga-cintāmaṇi by Hemādri. Catur-varga-cintāmaṇi (Dāna-khaṇḍa...). *Bibliotheca Indica.* Calcutta, Asiatic Society of Bengal, 1873.

Dāna-candrikā by Divākara Bhaṭṭa. Dāna-candrikā ...Bombay, Lakṣmīveṅkateśvara Press, 1924.

Dāna-darpaṇa. This work has been quoted in the Tithi-tattva, p. 153 of Jīvānanda Vidyāsāgara's edition. *See Tithi-tattva.*

Dāna-khaṇḍa. See *Catur-varga-cintāmaṇi.*

Dāna-kriyā-kaumudī by Govindānanda Kavikaṅkaṇā-

cārya. Dāna-kriyā-kaumudī. Ed. by Paṇḍita Kamala Kṛṣṇa Smṛtibhūṣaṇa. *Bibliotheca Indica*: Calcutta, Baptist Mission Press, 1902-3.

Dāna-sāgara by Vallālasena. Dāna-sāgaraḥ. Mahārājādhirāja-Śrī-Vallālasenadeva-viracitaḥ.........Śrī-Śyāmācaraṇa-Kaviratnena saṃpaditaḥ. 4 vols. Calcutta, Victoria Press, 1914-20

Dhātu-rūpa-kalpadruma. Dhātu-rūpa-kalpadrumaḥ. Adhyāpaka-Śrīmad-Gurunātha-Vidyānidhi-sampāditaḥ. Calcutta, Ghosh Machine Press, 1332 B. S. (1925)

Divākara Bhaṭṭa. *Dāna-candrikā*.

Gaṅgādevī. *Madhurā-vijaya*

Gautama-dharma-sūtra [also called Gautama-smṛti]: *Mitākṣarā* by Haradatta. Gautama-praṇītaṃ Dharma-sūtrām. Haradatta-kṛta-Mitākṣarā-vṛtti-sahitam. Etat pustakaṃ......Ganeśa-Śāstribhiḥ samśodhitam. *Ānandāśrama-Saṃskṛta-granthāvali*, No. 61. Poona, Ānandāśrama Press, 1910.

Gīta-govinda by Jayadeva. The Gīta-Govind of Jayadeva...Ed. by Maṅgesh Rāmkrishna Telang and Wāsudeva Laxmaṇa Śāstrī Paṇaśīkar, 7th ed. Bombay, Nirṇaya-sāgara Press, 1929

Govindānanda Kavikaṅkaṇācārya. *Dāna-kriyā-kaumudī*

Hari-vaṃśa: °*ṭīkā* by Nīlakaṇṭha. Khila Harivaṃśam...ṭīkayā sametam. [Ed. by Pañcānana Tarkaratna.] Calcutta, Vaṅgavāsī Press, 1905-6

Hemacandra Ācārya. *Abhidhāna-cintāmaṇi*

———*Anekārtha-saṃgraha*

Hemādri. *Catur-varga-cintāmaṇi*

Jaiminīya-Brāhmaṇa [also called Talavakāra-brāhmaṇa]. The Jaiminiya or Talavakāra Upanishad Brahmana. Devanagari Text with indexes prepared from the edition, in Roman script, of...Hans Oertel...by...Rāma Deva, with an Introduction on the history of Sāmaveda literature by Bhagavad Datta. *Dayānanda-mahā-vidyālaya—Saṃskṛta-grantha-mālā*, 3. Lahore, Vidyā-prakāśa Press, 1921

Jayadeva. *Gīta-govinda*

Kalāpa-vyākaraṇa. Saṭīkānuvādaṃ Kalāpa-vyākaraṇam (Kātantram).....Srīmad-Gurunātha-Vidyānidhi-Bhaṭṭācaryeṇa sampāditam. 4 vols. 7th ed. Calcutta. New Arya Mission Press, 1937

Kālidāsa. *Raghu-vaṃśa*

Kālikā-purāṇa. Kālikā-purāṇam......Śrī Pañcānana Tarkaratna sampādita. Calcutta, Vaṅgavāsī Press, 1909-10

Kalki-purāṇa. Kalki-purāṇa Saṃskṛta mūla. Ed. by Pañcānana Tarkaratna. Calcutta, Vaṅgavāsī Press, 1908.

Kalpa-dru-kośa by Keśava. Kalpadrukośa of Keśava. Edited with a critical Introduction by Rāmāvatāra Śarmā. 2 Vols.

Vol. I. *Gaekwad's Oriental Series*, Vol. XLII. Baroda, Indian Press Ltd., Allahabad, 1928.

Vol. II. Index compiled by Śrīkānta Śarman. *Gaekwad's Oriental Series*, Vol. LX. Baroda, Government Press, 1932.

Kātantra-pariśiṣṭa by Śrīpatidatta. Kātantra-pariśiṣṭam (Kalāpa-vyākaraṇīyam). Mahāmahopādhyāya- Śrīpatidatta-viracitam.....Śrimad-Guru-

nātha- Vidyānidhi- Bhaṭṭācāryeṇa sampāditam. Calcutta, Ghosh Press, 1925.

Kātantra-sūtra. *See Kalāpa-vyākaraṇa.*

Kāṭhaka-saṃhitā. Kāṭhaka-saṃhitā. Ed. by Leopold von Schröder. Leipzig, 1912.

Kātyāyana-śrauta-sūtra. Kātyāyāna-śrauta-sūtra, ed. by M. Pāthaka. *Chowkhamba Sanskrit Series,* Nos. 68, 69, etc. Benares, Vidyā-vilāsa Press, 1908

Kaumudī-mahotsava. A Historical Drama. Edited by M. Ramakrishna Kavi and S. K. Ramanatha Shastri. *Dakṣina-Bhārati-grantha-mālā,* No. 4. Mysore (Madras), Tirupati Sri Mahanta's Press, 1929.

Kāvyālaṃkāra by Bhāmaha. Kavyālaṃkāra of Bhāmaha. Ed...by T. V. Jagannātha Śāstrī. Tanjore, 1927.

Kāvyālaṃkāra by Rudraṭa: °*ṭīkā* by Nami Sādhu. Kāvyālaṃkāra of Rudraṭa. Bombay, Nirṇayasāgara Press, 1886.

Keśava. *Kalpa-dru-kośa.*

Kṣīraṣvāmin. *Amara-koṣodghāṭana.* *See Nāma-liṅgānuśāsana* [also called Amara-koṣa] by Amarasiṃha: *A* by K.

Kūrma-purāṇa. Kurma-purāṇam...Pañcānana Tarkaratna sampādita. Calcutta, Vaṅgavāsī Press, 1925.

Lāṭyāyana-śrauta-sūtra: °*ṭīkā* by Agnisvāmin. Lāṭyāyana Śrauta Sūtra. Ed. by A. C. Vedāntavāgīśa. *Bibliotheca Indica, New Series,* vol. 63. Calcutta, Baptist Mission Press, 1870-72.

Madhurā-vijaya [also called Vīra-Kamparāya-carita]

by Gaṅgādevī. Ed. by Paṇḍita G. Harihara Śāstrin and Paṇḍita V. Śrīnivāsa Śāstrin. Trivandrum, Śrīdhara Press, 1916.

———MS. Substance paper. Script Devanāgarī. Incomplete. R. 2190 (Trinniel Catalogue, III. 2985) of Madras Govt. Oriental MSS. Library.

Mahā-bhārata: *Bhārata-bhāva-dīpa* by Nīlakaṇṭha. Mahābhārata with the Commentary of Nīlakaṇṭha. Poona, Chitrashala Press, 1929—.
V. 1. Ādi-parva; Sabhā-parva 2. Vana-parva. 3. Virāṭa-parva; Udyoga-parva; Bhīṣma-parva. 4. Droṇa-parva; Karṇa-parva; Śalya-parva: Sauptika-parva; Strī-parva. 5. Śānti-parva 6. Anuśāsana-parva; Aśvamedhika-parva; Āśrama-vāsika-parva; Mauṣala-parva; Mahāprasthānika-parva; Svargārohaṇa-parva.

————*See also Bhagavad-gītā.*

Maitrāyaṇī-saṃhitā. Maitrāyaṇī-saṃhitā. Ed. by L. von Schröder. Leipzig, 1881.

Mānava-dharma-sūtra. *See Manu-smṛti*.

Mānava-śrauta-sūtra. Mānava-śrauta-sūtra of the Maitrāyaṇī Śākhā. Ed. by Dr. Friedrich Knauer. St. Petersburg, 1900.

Manuscripts:—

Rāghavendra-vijaya

Santānagopāla-Kāvya

Vaidyanātha-prāsāda-praśasti

Sāhitya-sudhā

Saṅgīta-sudhā

Sāhitya-ratnākara

Saṅgīta-ratnākara

Manu-smṛti. Manu-smṛtiḥ [also called Mānava-dharma-sūtra and Manu-saṃhitā]. Śrīmat-Kulluka-bhaṭṭa-viracitayā Manv-artha-muktāvalyā ślokānām akārādi-kośena ca sametā. 8th ed. Bombay. Nirṇaya-sāgara Press, 1929.

Matsya-purāṇa. Matsya-purāṇam...Śrīyukta Pañcānana Tarkaratna sampādita. Calcutta, Vaṅgavāsī Press, 1909.

Meru-tantra. Meru-tantra. A collection of mystic Śaiva rituals, in 35 prakāśas. Lucknow, 1907.

Moha-mudgara. See Saṃkarācārya-grantha-mālā.

Mugdha-bodha by Vopadeva. Mugdha-bodhaṃ vyākaraṇam. Mahāmahopādhyāya-Śrī-Bopadeva-viracitam....Paṇḍitaratna-Śrī-Śyāmacaraṇa-Kaviratna-Vidyāvāridhi-sampāditam. Calcutta, Ānandamayī Printing Works, 1937.

Nāma-liṅgānuśasana [also called Amara-koṣa] by Amarasiṃha: *Amara-koṣodghāṭana* by Kṣīrasvāmin. The Nāma-liṅgānuśāsana...Ed. by Krishnaji Govinda Oka. Poona, Law Printing Press, 1913.

Nārada-dharma-sūtra. Nārada-Smṛti. [Edited by R. Caṭṭopādhyāya.]Second edition. Calcutta, 1915.

Pañca-rātra. Nārada Pāñcarātra. Śrī Bhāradvāja Saṃhitā. Ed. by Govindācārya Miśra. *Śrī-Vaiṣṇava-grantha-mālā.* No. 1. Calcutta, 1922.

Pañcaviṃśa-Brāhmaṇa. Pañcaviṃśa-Brāhmaṇa. Ed. by Ānandacandra Vedāntavāgīśa. *Bibliotheca Indica,* Vol. 62. Calcutta, Baptist Mission Press, 1870-74.

Pāṇini. *Aṣṭādhyāyī.*

Pāścātya-nirṇayāmṛta, as quoted in the Tithi-tattva.

See *Titthi-tattva*, ed. in the Smṛti-tattva of Raghunandana by Jīvānanda Vidyāsāgara.

Raghunandana Bhaṭṭācārya. *Smṛti-tattva.*

Raghunāthābhyudaya by Rāmabhadrāmbā. Ed. by T. R. Chintamani. Bulletins of the Sanskrit Department [of the University of Madras], No. 2. Madras, Ānanda Press, 1934.

——(MS.) No. 3722 of the Sarasvati Mahal Palace Library, Tanjore. *Complete.*

——(MS.) No. 5253 (8288) of the Library of the Royal Asiatic Society of Bengal. *Incomplete.*

Raghu-vaṃśa by Kālidāsa. Raghu-vaṃśam. Mahākavi-Kālid āsa-praṇītam...........Śrīmad-Gurunātha-Vidyānidhi-Bhaṭṭācāryeṇa sampāditam. Calcutta, Rudra Printing Works, 1925.

Rāmabhadrāmbā. *Raghunāthābhyudaya.*

Rāmāyaṇa by Vālmīki. Rāmāyaṇam. Rāmāyaṇa-tilaka-Rāmāyaṇa-śiromaṇi-Rāmayaṇa-bhūṣaṇeti ṭīkā-trayopetam....Mudholakaropāhva-Kaṭṭī-Śrīnivāsa-Śāstribhiḥ saṃśodhitam. 7 vols. [1 Bāla-kāṇḍa. 2. Ayodhyā-kāṇḍa. 3. Araṇya-kāṇḍa. 4. Kiṣkindhyā-kāṇḍa. 5. Sundara-kāṇḍa. 6. Yuddha-kāṇḍa. 7. Uttara-kāṇḍa.] Bombay, News Printing Press, 1920—?

Rāvaṇa-vadha [also called Bhaṭṭi-kāvya] by Bhaṭṭi: *Jayamaṅgalā* by Jayamaṅgala. The Bhaṭṭikāvya... ...with the commentary Jayamṅgalā of Jayamaṅgala......Ed. by the Late Vināyak Nārāyaṇ Shāstrī Joshi and Vāsudev Laxmaṇ Śāstrī Paṇaśīkar. 8th ed. Bombay, Nirṇaya-sāgara Press, 1934.

Reṇukā-māhātmya [from the Sahyādri-khaṇḍa of the Skanda-purāṇa]. *See Skanda-purāṇa.*

Ṛg-veda: °*bhāṣya* by Sāyaṇa. Ed. by F. Maxmüller. 6 vols. London, 1890-92.

Rudraṭa. *Kāvyālaṃkāra.*

Sāhitya-darpaṇa by Viśvanātha Kavirāja. Sāhitya-darpaṇaḥ. Śrī-Rāmacaraṇa-Tarkavāgīśa-Bhaṭṭācārya-kṛtayā Vivṛtyā sametaḥ...Śrī-Durgāprasāda-Dvivedena saṃkalitayā Chāyākhya-vivṛti-pūrtyā pariṣkṛtaḥ. Bombay, Nirṇaya-sāgara Press, 1922.

Śaṃkarācārya-grantha-mālā. Śivāvatāra Śaṃkarācāryer Grantha mālā(......Moha-mudgara......), pp. 500-504....Śrīyukta Pañcānana Tarkaratna sampādita. 1st part. 8th ed. Calcutta, Vasumatī Press, (1935).

Saṃskāra-ratna-mālā by Bhaṭṭa Gopīnātha Dīkṣita. Saṃskāra-ratna-mālā. Pustakam etat...Kāśīnātha Śāstrī Āgāśe ity etaiḥ...Bābāśāstrī Phadake ity etaiś ca saṃśodhitam. *Ānandāśrama-Saṃskṛta-granthāvalī*, No. 39. Poona, Ānandāśrama Press, 1899.

Śāṅkhāyana-śrauta-sūtra: °*bhāṣya* by Ānartīya, *son of Varadatta*. The Sānkhāyana-śrauta-sūtra...... Edited by Alfred Hillebrandt., *Bibliotheca Indica*, No. XCIX. Calcutta, Baptist Mission Press, 1888-1899.

Sarasvatī-kaṇṭhābharaṇa by Bhojadeva, king of Dhārā: °*ṭīkā* by Rāmasiṃha (I-III). The Sarasvatī-Kaṇṭhābharaṇa by Dhāreśvar Bhojadeva with commentaries of Rāmasiṃha (I-III) and Jagddhara (IV). Ed. by Paṇḍit Kedārnāth Śarmā and

Vāsudeva Laxmaṇ Śāstrī Paṇśīkar. Kāvya-mālā 94. Bombay, Nirṇaya-sāgara Press, 1934.

Śatapatha Brāhmaṇa. Śrī-Śukla-Yajur-veda-Śatapatha-Brāhmaṇam. Śrīmat-Sāyaṇācārya-Harisvāmi-Dvivedagaṅga-kṛta-bhāṣyebhyaḥ sāraṃ uddhṛtya Albrecht-Webereṇa śodhitam. Leipzig, Otto Harrassowitz, 1924 [Reprint of the ed., Berlin, 1855].

Satyāṣāḍha-śrauta-sūtra [also called Hiraṇyakeśi-śrauta-sūtra] : *Prayoga-vaijayantī* by Mahādeva. Satyāṣāḍha-viracitaṃ śrauta-śūtram. Kāśīnātha Śāstrī Āgāśe ity etaiḥ saṃśodhitam. 10 vols. *Ānandāśrama-Saṃskṛta-granthāvalī*, No. 53. Poona, Ānandāśrama Press, 1907——.

Siddhānta-kaumudī by Bhaṭṭoji Dīkṣita. The Siddhānta-Kaumudī with the Tattva-bodhini commentary of Jñanendra Sarasvati and the Subodhinī commentary of Jayakṛṣṇa. Ed. by Vāsudev Laxman Śāstrī Panśīkar. 6th ed. Bombay, Nirṇaya-sāgara Press, 1929.

Skanda-purāṇa. Skanda-purāṇam (Māheśvara-khaṇḍa, Vaiṣṇava-khaṇḍa, Brahma-khaṇḍa, Kāśī-khaṇḍa, Āvantya-khaṇḍa, Nāgara-khaṇḍa and Prabhāsa-khaṇḍa). Ed. by Pañcānana Tarkaratna. Calcutta, Vaṅgavāsī Press, 1911-12.

Smṛti-tattva by Raghunandana. Smṛti-tattvasya prathamo bhāgaḥ (Tithi-tattvam....). Śrī-Raghunandana-Bhaṭṭācārya-viracitaḥ. Śrī-Jīvānanda-Vidyāsāgareṇa saṃskṛtya prakāśitaś ca. Jīv. ed. Calcutta, Nārāyaṇa Press, 1895.

Śrīpatidatta. *Kātantra-pariśiṣṭa.*

Taittirīya Brāhmaṇa: °*bhāṣya* by Sāyaṇa Ācārya. Taittirīya-Brāhmaṇam. Śrīmat-Sāyaṇācārya-viracita-bhāṣya-sametam. 3 vols. 2nd ed. *Ānandāśrama-Saṃskṛta-granthāvali*, No. 37. Poona, Ānandāśrama Press, 1934-1938.

Tirumalāmbā. *Varadāmbikā-pariṇaya-campū.*

Taittirīya-saṃhitā: °*bhāṣya* by Sāyaṇa. Kṛṣṇa-Yajurvedīya-Taittirīya-saṃhitā. Śrīmat-Sāyaṇācārya-viracita-bhāṣya-sametā. Etat pustakaṃ...Kāśīnātha Śāstrī Āgāśe ity etaiḥ saṃśodhitam. 6 vols. *Ānandāśrama - Saṃskṛta - granthāvali*, No. 42. Poona, Ānandāśrama Press, 1901-1908.

Tithi-tattva. *See Smṛti-tattva.*

Ūnaviṃśati-saṃhitā. Ūnaviṃśati saṃhitā. (Atri, Viṣṇu, Hārīta, Yājñavalkya, Uśanas, Aṅgiras, Yama, Āpastamba, Saṃvarta, Kātyāyana, Bṛhaspati, Parāśara, Vyāsa, Śaṅkha, Likhita, Dakṣa, Gautama, Śātātapa, and Vaśiṣṭha saṃhitās)...Śrī Pañcānana Tarkaratna karttṛka sampādita. Calcutta, Vaṅgavāsī Press, 1903-4.

Vaitāna-sūtra. Vaitāna Sūtra. Ed. by R. Garbe. London-Strassburg, 1878.

Vājasaneyi-saṃhitā. Śrīmad-Vājasaneyi-Mādhyandina-śukla-Yajur-veda-saṃhitā. Śrīmad Uvaṭācārya-viracita-mantra-bhāśyeṇa Śrīmad-Mahīdhara-kṛta-Veda-dīpākhya-bhāṣyeṇa ca saṃvalitā. 2nd ed. Bombay, Nirnaya-sāgara Press, 1929.

Vallālasena. *Dāna-sāgara.*

Vāmana-purāṇa. Vāmana-purāṇam...Śrīyukta Pañcānana Tarkaratna sampādita. Calcutta, Vaṅgavāsī Press, 1314 (1907-8).

Vana-parvan. *See Mahābhārata*.

Varadāmbikā-pariṇaya-campū by Tirumalāmbā. Ed. by Lakshman Sarup. Lahore, Moti Lal Banarsi Dass, 1938 ?

Varāha-purāṇa. Atha Śrīmad-Varāha-mahā-purāṇaṃ prārabhyate. Bombay, Veṅkaṭeśvara Press, 1902-3

Vīra-Kamparāya-carita. *See* Madhurā-vijaya by Gaṅgādevī.

Viṣṇu-purāṇa. Viṣṇu-purāṇam... Srīyukta Pañcānana Tarkaratna sampādita. 2nd ed. Calcutta, Vaṅgavāsī Press, 1331 (1924-25).

Viṣṇu-saṃhitā. Ūnaviṃśati-saṃhitā (Viṣṇu...)... Śrī Pañcānana Tarkaratna karttṛka sampādita. pp. 25-121. 1933-4. See *Ūnaviṃśati-saṃhitā*.

Viśvanātha Kavirāja. *Sāhitya-darpaṇa*.

Vopadeva. *Mugdha-bodha*.

Yājñavalkya-saṃhitā. Ūnaviṃśati saṃhitā. (...Yājñavalkya...) ...Śrī Pañcānana Tarkaratna karttṛka sampādita. pp. 135-218. 1903-4. *See Ūnaviṃśati-saṃhitā*.

Full Bibliographical informations about some Printed Books and MSS. have been given in loco, and therefore, not repeated in the Bibliography.

GENERAL INDEX

Some wrong readings of the MS. of the Santāna-gopāla as corrected.

Readings as found in the MS. of the Santāna-gopāla	Readings of this edition	Page	Verse
जद्यात्	जह्यां	53	16 (d)
०शौर्यात्	शौर्यात्	53	19 (e)
कण्ठीरवात्	कण्ठीरवान्	53	19 (d)
इत्यूचिषोऽस्य	इत्यूचुषोऽस्य	54	20 (a)
न तनुं	स्वतनुं	57	37 (e)
भोग-भोग	भोग-योगः	58	39 (b)
जायते	ज्ञायते	58	39 (d)
क्षणमथत्	क्षणमभूत्	70	5 (c)
अयमहो	अघमहो	71	14 (c)
जघन्य	जघान	74	23 (e)
स्वमोहित	स्वनमोहित	78	54 (a)
निरबधीबधी०	निरवधीरवधी	79	36 (d)
दृष्टान्त	दिष्टान्त	84	47 (c)

CORRECTIONS

For	read	p.	
कृत	कारित	16	colophon
,,	,,	46	,,
41, 42, etc.	121, 123, etc.	81f.	

cp

o

v

s

Works of Dr. J. B. Chaudhuri

Series No. I: **The Contribution of Women to Sanskrit Literature :—**

Vol. 1 (Drama). The *Camatkāra-taraṅgiṇī* of Sundarī and Kamalā, a commentary on Rājaśekhara's Viddha-śālabhañjikā with the original Text and the commentary Prāṇa-pratiṣṭhā of their husband Ghanaśyāma. (In the Press).

Vol. 2 (Kāvya). *Sanskrit Poetesses*, with English Translation. Second ed. Part A. Rs. 5.

Annals of the Bhandarkar Oriental Research Institute, Vol. XX, Parts III—IV, pp. 331-333 :—

* * * We congratulate Dr. Chaudhuri and his eminent partner in life Dr. Mrs. Roma Chaudhuri on the production of this scholarly volume edited in a scientific manner which should attract not only lay readers but also Sanskritists to the enchanting field of their study.

Vols. 3 and 4 (Pauranic Ritual and Smṛti.) The *Dvārakā-pattala* by Bīnabāyī and *Gaṅgā-vākyāvali* by Viśvāsadevī. Rs. 10/-

Vol. 5 (Tantra). The *Sudarśana* of Prāṇamañjarī, a commentary on the first paṭala of the Tantra-rāja-Tantra with the original Text. Rs. 3.

The Indian Historical Quarterly, Vol. XVI, No. 4, December, 1940 :—

* * * In a word, we have got a scholarly and

scientific edition. I cannot help stressing a particular point which has greatly impressed me. The editor had access only to a single MS. and that again not free from imperfections. The readings I found to be embarrassing have not escaped the editor's vigilant eye and the emendations he has suggested in the appendix are singularly happy and apt. I congratulate Dr. Chaudhuri on his success and the sound and extensive scholarship he has brought to bear on his task.

Vol. 6 (Kāvya). *Sanskrit Poetesses*. Part B. Rs. 5.

Vol. 7 (Smṛti). The *Kāla-Mādhava-Lakṣmī* of Lakṣmīdevī Pāyaguṇḍa, a commentary on the Kāla-Mādhava of Mādhava Ācārya with the original Text and two other commentaries, the Kāla-nirṇaya-śloka-vivaraṇa and Kāla-Mādhavīya-vyākhyāna. Part I. Rs. 7/8. (Parts II—V. *In progress*).

The Modern Review, 1941, July :—

* * * So far as the editing is concerned, we must say that it leaves nothing undone. Dr. Chaudhuri has already edited so many unpublished manuscripts that he may well be looked upon as an expert in this line of work. He has thoroughly mastered the technique of dealing with manuscript materials. * * * Mistakes made by others have been corrected e.g. no less a person than Dr. Haraprasad Shastri made a mistake...and this has been corrected by Dr Chaudhuri......an ealier opinion held by Kane...Dr. Chaudhuri controverts this view with an array of arguments which leave little doubt in the mind that he is in the right.

Dr. Chaudhuri's edition is so helpful to the reader that even if one does not care to read the original Sanskrit, one can easily be acquainted with the subject-matter of the book by glancing at a full summary of it given in the beginning of the book. ...Dr. Chaudhuri...a place in the world of research and scholarship and we congratulate him on his rapid rise.

Series No. 2:—**The Saṃskṛta-Dūta-Kāvya-saṃgraha Series :—**

Vol. I. The *Bhramara-dūta* of Rudra Nyāya-pañcānana. Re. 1.

The *Indian Historical Quarterly*, Vol, XVI, No. 4, December, 1940:—

Prof. Chaudhuri is to be congratulated......This excellent edition of the Bhramara-dūta is sure to commend itself to all the lovers of Sanskrit poetry and particularly, to those who are interested in the contribution of Medieval Bengal to Sanskrit Literature. We eagerly look forward to the forthcoming volumes of the Series.

Vol. 2. The *Vāg-maṇḍa-guṇa-dūta-Kāvya* by Vīreśvara. Re. I.

Vol. 3. The *Candra-dūta-Kāvya* of Jambū Kavi. *The Introduction contains a detailed account of other Candra-dūta-Kāvyas as well.* Annas 8.

Series No. 3:—**The contribution of Bengal to Smṛti Literature :—**

Vol. 1. The *Saṃbandha-viveka* by Śūlapāṇi.

Vol. 2. The *Tripuṣkara-śānti-tattva* by Raghunandana Bhaṭṭācārya. Vols. 1 and 2. Rs. 2.

Vol. 3. The *Tithi-viveka* by Sūlapāṇi with the *Tātparya-dīpikā* of Śrīnātha Ācāryacūḍāmaṇi, *In the Press.*

All the works of the above three Series have been critically edited for the first time with Introductions in English, Notes, Appendices, Indices, Bibliographies, etc.

1. A *Catalogue of Sanskrit and Prakrit Books* in the India Office Library, London. Published by the Secretary of State for India, India Office, London. Part I. Other parts *in the Press.*

Professor R. L. Turner, Director of the School of Oriental Studies and Head of the Department of Sanskrit at the University of London, writes:—

I have just received a copy of the Catalogue of the Library of the India Office, Vol. II, Part I and I feel I must write to you a line on your *very considerable achievement.* * * *

Reviewed as a monumental work in the leading journals of the world.

Apply to the Author,

3, Federation Street, Calcutta.